DOCUMENT RESUME

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ABSTRACT

The films described in this catalog were produced by schools or school-related organizations and were designed to meet the "relevant needs expressed by a broad spectrum of media personnel, students, and educators across the country." The catalog describes seventeen series and eight single films. For each of the series a description is presented delineating the overall aim of the series; in addition, a brief annotation for each of the films that make up the series is also given, along with information about its running time, rental/sales price, etc. The series cover a variety of topics. Of interest to teachers are such titles as "The American Community College," "Enrichment Programs for Intellectually Gifted Students," and "Success in Supervision." Series intended for high school students treat such topics as drug abuse, career planning, Black history, optics, and driver education. The single titles are generally designed to demonstrate the proper way to use television in schools. The catalog gives complete ordering information and also describes the conditions under which a single film of a series may be previewed. (JY)

ED056487

gpn catalog 1972

film

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gpn
film catalog
1972

film and special products division

great plains national instructional television library
box 80669
lincoln, nebraska 68501
402 . . . 432-3081
402 . . . 432-3637

dear colleague . . .

the films described in this catalog are unique. all were produced by schools or school related organizations. all were produced to serve specific purposes. all reflect relevant needs expressed by a broad spectrum of media personnel, students and educators across the country.

great plains national is particularly pleased to bring this fine selection of visual materials to your attention. we sincerely hope that in this selection you will find challenge, vision and merit; that in us you will find a responsible organization of good judgment and of service.

sincerely,

paul h. schupbach
director
great plains national
university of nebraska

where to find . . .

series titles

the american community college 10-13

. . . acquaints educators and laymen alike with the goals of today's fastest-growing and most innovative segment of American higher education.
ten films

the black frontier 14-17

. . . explores the black man's distinguished contributions to the settling of the Great Plains and the American West.
four films

career guidance 18-21

. . . brings out the dignity and worth of all kinds of occupations and stimulates youth to think about a career.
nine films

ceto television training films 22-29

. . . offers wide and varied application on specific areas of television production from sound and lighting through make-up and camera techniques.
twenty-four films

contemporary issues—series '70s 30-33

. . . provides an experience in communication—communication with youth on their wavelength and about their problems.
seven films

enrichment programs for intellectually gifted students 34-37

. . . tailored specifically for the education of teachers who are or will be working in the intellectually gifted field although methods and techniques could be applied in any teaching situation.
fourteen films

heat 38-41

. . . presents the study of heat as it relates to kinetic energy in solids, liquids and gases.
ten films

inherit the earth 42-47

. . . discusses man's environment by making the student aware of the fascinating world in which he lives.
nine films

man and his art **48-51**

. . . provides an in-depth study of what man has created and aids the viewer in relating to works of art.
six films

music of america **52-57**

. . . helps children to know and understand an infinite variety of music that was either born in, developed in or immigrated to America.
fifteen films

optics **58-61**

. . . covers basic requirements in the study of light and the wave theory of light.
ten films

public health science **62-67**

. . . provides high-quality instruction in public health science, including specialized teaching resources, for the baccalaureate nursing program or as in-service training.
thirty films

sportsmanlike driving **68-73**

. . . depicts all of the elements involved in the driving process from hand and foot coordination to the economic significance of being a good driver.
thirty films

success in supervision **74-77**

. . . establishes a framework for supervisory and administrative training in business, government or industry.
twelve films

turned on crisis **78-89**

. . . three correlated series on drug abuse.
turned on crisis—eight films for adult or community viewing
because we care—six films for teacher in-service training
nobody but yourself—six films for student viewing

watts = widgets/wires **90-93**

. . . supplements instruction in the basic fundamentals of electricity and expands this basic learning to a practical application.
seven films

yearenders **94-99**

. . . summarizes the main events taking place in the years from 1951 to 1970 (excluding 1965) as produced by UPI Television News.
nineteen films

singles titles

the fourth network 102

. . . presents the applicability and potential of educational television in schools, businesses and community activities.

get the picture 103

. . . deals succintly but thoroughly with the many problems that can arise in the proper adjustment of the classroom television receiver.

kalvak 104

. . . provides a unique visual experience in the dynamics of primitive Eskimo art.

teacher tele tips 105

. . . introduces the skills necessary for a classroom teacher to be able to integrate instructional television into her curriculum.

television in your classroom 107

. . . clarifies the concept of television as a teaching device which requires a cooperative effort of all involved in its use.

tv in the classroom 107

. . . explains the unique functions of instructional television.

television techniques for teachers 108

. . . explores a situation featuring Teacher Sam who sets about to educate himself in the opportunities and pitfalls of classroom television utilization.

the studio teacher 109

. . . explains in simple, nontechnical language the equipment and operations in the production of an instructional television lesson.

use arrangements

previewing conditions 112

replacement footage 112

rental conditions 113

use period 113

television rights 113

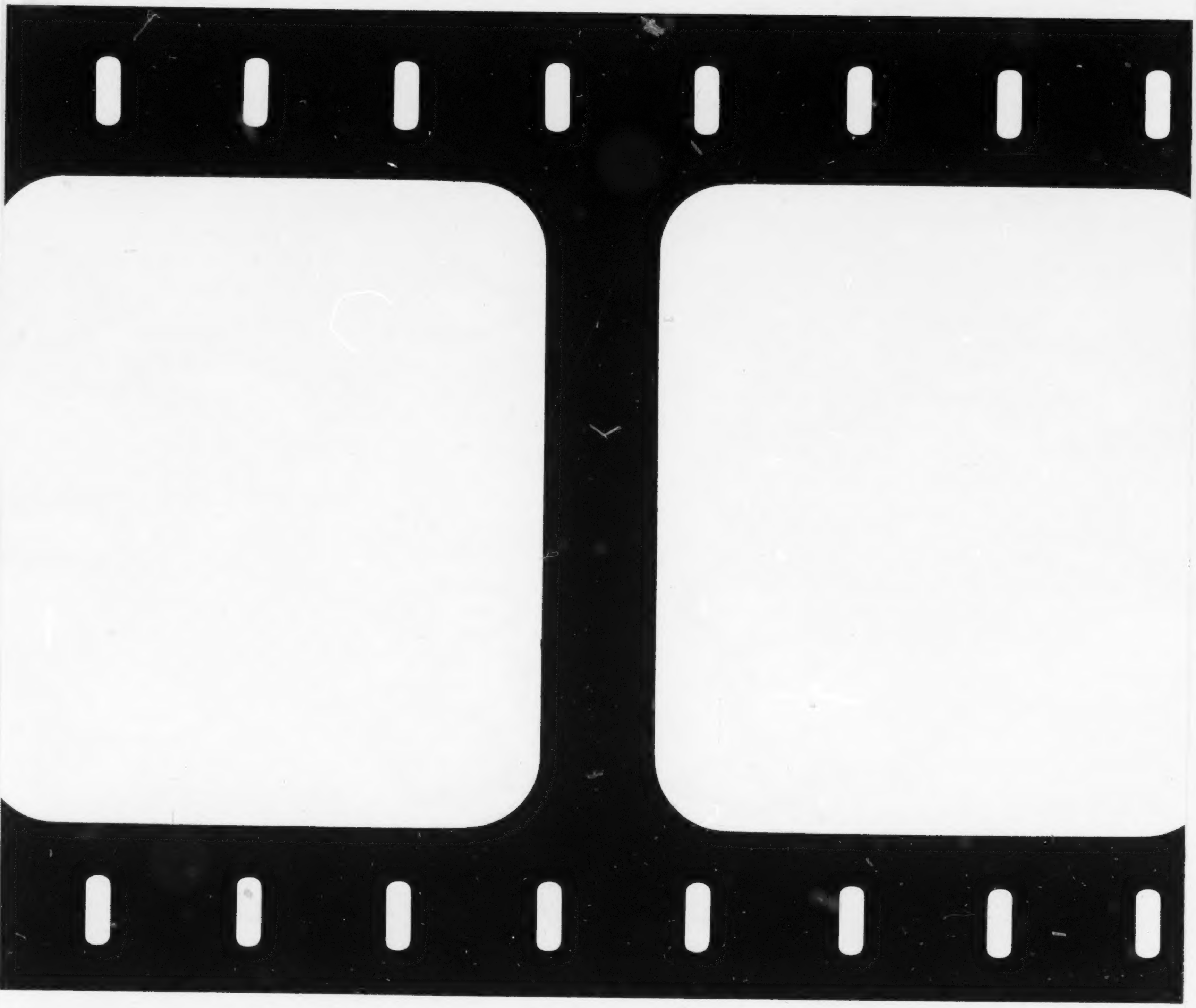
gpn preview policy

The Film and Special Products Division of the Great Plains National ITV Library has established a standard previewing policy on all films listed in this 1972 catalog. Only the films designated with a previewing symbol **[P]** are available for free preview.

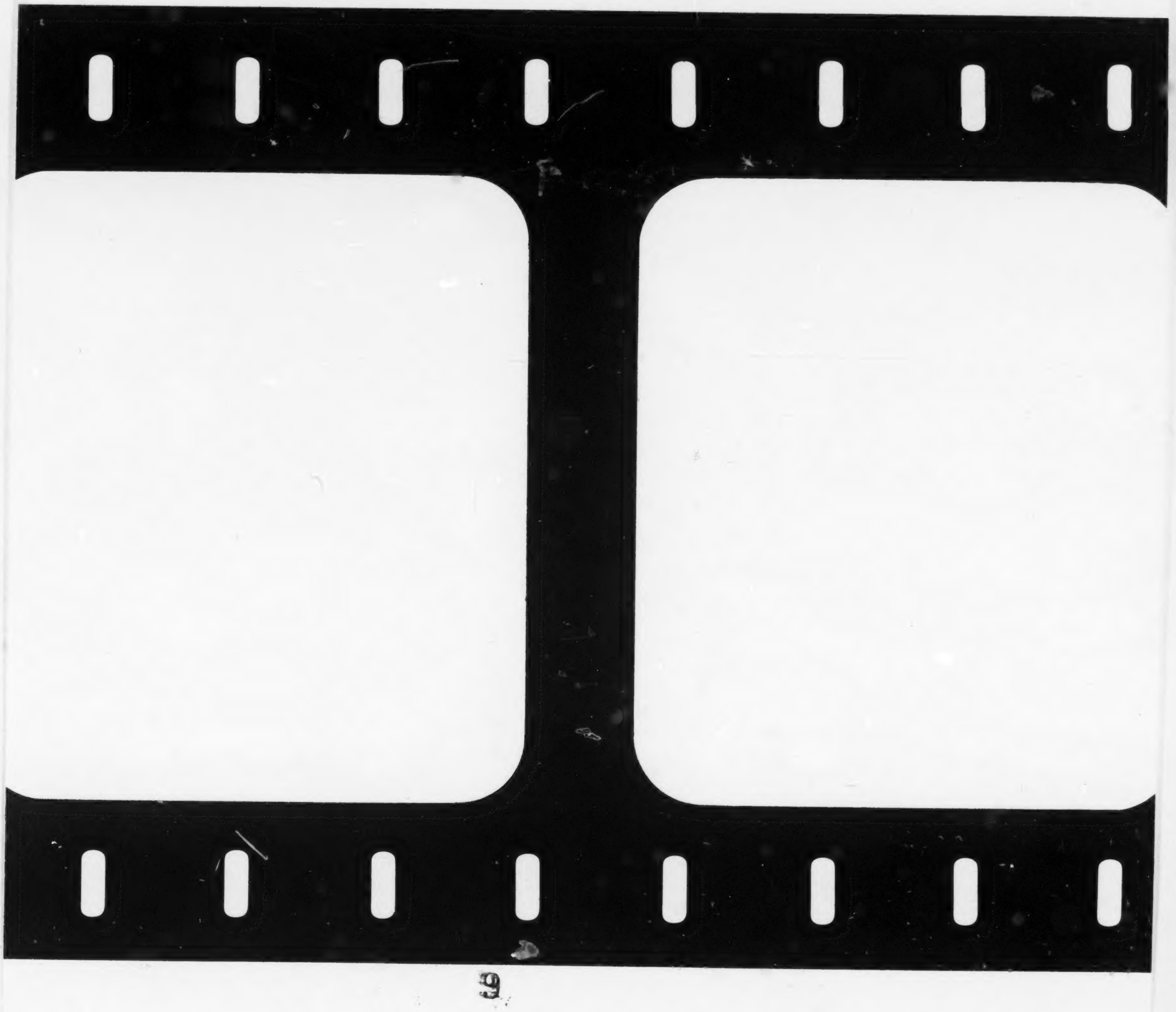
There are several reasons for this policy. First, since most of the films from Great Plains National are part of a series, previewers can evaluate the basic format and production quality of the series by viewing only one or two films. Secondly, a teacher's guide accompanies each set of preview prints which outlines in detail the content of each of the programs.

In the case of the single titles available from this office, printed information is available on all films which will indicate if the film content is applicable to your particular situation. If you wish to view the film, it may be rented for a nominal fee and in most cases the rental fee may be deducted from the sale price of the film upon purchase.

Please note, then, when you are selecting preview films only the films designated by the symbol **[P]** are available for free preview.



series



9

10

The community college—today's fastest-growing and most innovative segment of American higher education—is the subject of this series of films produced by Chicago's TV College at WTTW-TV in Chicago.

Dean James Zigerell of TV College, who hosts each of these black and white films, says the primary purpose of *The American Community College* is to acquaint educators and laymen alike with the goals of an institution that supplies two years of education beyond the high school . . . to students of all ages, interests and abilities.

Dean Zigerell further expresses the hope that the programs will be useful in orienting prospective and beginning community college teachers to the objectives and functions of their institution—objectives and functions that distinguish it from both the secondary school and the university.

Each of the films features a guest or guests prominent in national or community college affairs. Most of *The American Community College* programs are semi-documentary in format, containing still photos and filmed sequences shot on community college campuses throughout the United States. These films can not be purchased —they are for rental only.

series rental price: $150.00 **ten titles**

produced by chicago's tv college at wttw-tv

the american community college

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educating the adult (m-292)

30 minutes *black and white* *rental only/$15.00*

Explores the servicing of adult education needs through the community college. Guests: Cyril Houle, Department of Education, University of Chicago; and Dr. T. Stanley Warburton, Chancellor and Superintendent, Los Angeles Community Colleges.

focus on service to the student (m-293)

30 minutes *black and white* *rental only/$15.00*

Discusses student personnel services that are—and should be—rendered by the community college. Guests: Dr. James Harvey, Vice President of Student Affairs, William Rainey Harper College, Palatine, Illinois; Dr. Virginia Keehan, Coordinator of Planning and Development . . . and Dr. Henry Moughamian, Coordinator of Instructional Services—both from the City Colleges of Chicago; and Terry O'Banion, Department of Higher Education, University of Illinois at Champaign.

governing and supporting the community college (m-294)

30 minutes *black and white* *rental only/$15.00*

Outlines the patterns of control and support that make a community college run. Guests: Dr. Louis Bender, Department of Public Instruction, Harrisburg, Pennsylvania; Dr. Edmund Gleazer Jr., Executive Director, American Association of Junior Colleges; and Dr. Louis Riess, President, California Junior College Teachers Association.

innovators welcome (m-295)

30 minutes *black and white* *rental only/$15.00*

Examines the community college as the most innovative segment of higher education. Guest: Dr. B. Lamar Johnson, Professor of Higher Education, University of California at Los Angeles.

a new kind of college (m-296)

30 minutes *black and white* *rental only/$15.00*

Outlines the remarkable growth of community colleges, particularly in the areas of educational needs not served by four-year colleges. Guest: Dr. Leland Medsker, Director, Center for Research and Development in Higher Education, University of California at Berkeley.

making the walls fall (m-297)

30 minutes *black and white* *rental only/$15.00*

Discusses the community college as a community center. Guest: Dr. Ervin Harlacher, President, Brookdale Community College, Lincroft, New Jersey.

the place of the community college in american higher education (m-298)

30 minutes *black and white* *rental only/$15.00*

Guest of honor on this film is Robert Finch, former Secretary of Health, Education and Welfare. Questioning Robert Finch on his views of the place of the community college in American education are: Edmund Gleazer, Jr., Executive Director, American Association of Junior Colleges; and Peter Negronida, education writer for the Chicago *Tribune*. The program is introduced by Congressman Roman Pucinski of Illinois.

programs for everyone (m-299)

30 minutes *black and white* *rental only/$15.00*

Focuses on a community college curriculum that is leveled to both ability and interest. Guests: Dr. Marvin Feldman, Consultant, Community College Affairs, Department of Health, Education and Welfare, Office of Education; and Oscar Shabat, Chancellor, City Colleges of Chicago.

programs for the world of work (m-300)

30 minutes *black and white* *rental only/$15.00*

Studies a curriculum that can meet the needs of a society with increasingly specialized technology and services. Guests: Dr. Ken Skaggs, Coordinator of Service Projects, American Association of Junior Colleges; and Dr. Grant Venn, Associate Commissioner for Adult, Vocational and Library Programs, Department of Health, Education and Welfare, Office of Education.

the student in profile (m-301)

30 minutes *black and white* *rental only/$15.00*

Looks at the community college student—his ability, background, aspirations and achievements. Guests: Dr. Patricia Cross, Director, College and University Programs . . . and Dr. Dale Tillery, Director, SCOPE Project—both at the Center for Research and Development in Higher Education, University of California at Berkeley.

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the black frontier

Most history books devote long chapters to describing the years of westward expansion. Commercial television has popularized the exploits—most fictional—of a score of 19th century personalities.

But only rarely, if ever, do these accounts mention or give just credit to the hundreds of black people who helped make the Great Plains region what it is today. Forgotten are the deeds of black ranchers such as Albert Riley and Robert Anderson; black cowboys like George Glenn and Bill Pickett (the latter originated bulldogging, a cowboy art familiar to rodeo fans) and the black soldiers of the Ninth and Tenth U.S. Cavalry regiments who helped end the Indian Wars. There were others too: rivermen, railroaders, homesteaders, physicians . . . the list is long.

Though the black man's distinguished contributions to settling the Great Plains largely have been overlooked, they have not been forgotten. A University of Nebraska television research team, financed by a Ford Foundation grant, gathered materials from resources in several midwestern and western states . . . the results of this research are the four hour-long color films—*The Black Frontier.*

The host-narrator for the series is veteran actor, William Marshall. With a career spanning 20 years, he gained international fame for his performance of "Othello" at several Shakespeare festivals and is familiar to public television audiences for his starring role in "Fare Thee Well, Reverend Taylor," a drama from the series "On Being Black."

Other talent in the series includes former Olympic Decathlon-winner Rafer Johnson in "Cowherders." "Buffalo Soldiers" features Lincoln Kilpatrick as Brent Woods, one of the first black soldiers to win the Congressional Medal of Honor. Robert Gish, who most recently has worked as a director ("Virginian," "Hawaii Five-O," etc.), appears on the other side of the cameras as Major Conklin, a devious Kansas cattle buyer in "Cowherders." Ford Clay, one of the fine young actors in the profession today, portrays Ben Hodges, "one of the original con men of the West." Portraying Col. Benjamin Grierson, organizer of the Tenth U.S. Cavalry, is Virgil Fry. He is familiar with the role of a soldier as he appeared as a staff officer in the 20th Century-Fox production of "Patton."

History is re-enacted for the *Black Frontier* cameras by the Tenth Cavalry "Buffalo Soldiers" Inc. The 30-man association of black actors and stuntmen help perpetuate the memory of the black soldiers who helped settle the West.

The 12 singer-actors of Voices, Inc. help turn back the pages of history to recreate the long journey of the "Exodusters." Don Oliver of the Voices troupe is featured as "Pap" Singleton, organizer and elder of the trek. Lyrics of authentic spirituals of the period are sung to music composed by Ben Carter, another Voices performer. Theme music and incidental background music heard in *Black Frontier* programs was composed and conducted by David Baker, chairman of the jazz department at Indiana University.

The sale price of each of these four films does include unlimited television rights, however, the rental fee does not include any television rights.

series rental price: $120.00 **four titles**

series sale price: $1,750.00

produced by university of nebraska television at kuon-tv, lincoln, nebraska and made possible through a grant from the ford foundation

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new americans (m-320) **[P]**

one hour *color* *r/$30.00 s/$480.00*

The premiere program in the series previews the three programs which follow as it focuses on the 25-year period from the end of the Civil War to 1891. These were the major years of westward migration, but it took fur traders, adventurers and pioneers such as James Beckwourth and Ed Rose to break the trails beyond the Mississippi. A series of flashbacks trace also some early explorations in which the black men were participants.

cowherders (m-321)

one hour *color* *r/$30.00 s/$480.00*

This film recalls the lonely, monotonous weeks of the annual cattle drives from Texas to shipping points in the north. For approximately 20 years after the Civil War, the cattle drive was the only way to get beef to market, and in that time many of the men associated with the drives became famous . . . and a few infamous. "Cowherders" traces the lives of six of the 8,000 blacks whose lives were linked to the cattle drives: Jim Kelly, Nat Love, Ned Huddleston (alias Isom Dart), Ben Hodges, Bob Lemmons and Bill Pickett.

buffalo soldiers (m-322)

one hour *color* *r/$30.00 s/$480.00*

The third program in the series tells the story of the organization and development of the 9th and 10th U.S. Cavalry Regiments and the contributions these units made to settlement of the West. Subduing hostile Indians was just one of their missions; they also helped keep the peace among settlers and were instrumental as builders. They established Fort Sill, Oklahoma and served at Fort Davis, Fort Stockton, and Fort Bliss in Texas; Fort Riley, Kansas; and Fort Robinson, Nebraska, during the early days of those installations. These regiments, which enlisted only black personnel, were noted for their horsemanship—and marksmanship—and were among the most respected and feared military units on the frontier.

exodusters (m-323)

one hour *color* *r/$30.00 s/$480.00*

When the Civil War was over, many black men realized their bondage had not really been lifted. Thus a westward movement began in the 1870's largely through the influence of Benjamin "Pap" Singleton. Singleton organized thousands of former slaves and began a migration which earned them the epithet "Exodusters." The destination in their search for a new land and a new life was Kansas, and one of the many towns ultimately founded was Nicodemus, Kansas. Descendents of families which participated in the Singleton migration still live there and are featured on this program.

career guidance

A series of vocational guidance films designed to bring out the dignity and worth of all kinds of occupations . . . and to stimulate youth to think about a career.

A sound vocational guidance program which helps all students see the relevance of their educational program and themselves to the world of work is a clear responsibility shared jointly by the school system and the business/industry community. For this reason, the Denver Public Schools, in seeking ways to strengthen its career counseling and guidance resources, produced *Career Guidance.*

The films assist students by providing four essential components for a sound career development counseling program:

- —showing insights into all aspects of the world of work;
- —helping the student to develop a clear understanding of his personal potential;
- —assessing the potential of the world of work and relating this to the student's personal potential;
- —helping each viewer develop plans for his future which are grounded in the dual realities of self and work potentials.

Because it is impossible for young persons to visit a large number of businesses and industries during the time they are in school and formulating their plans for careers, *Career Guidance* provides a necessary supplemental resource for vocation guidance activities. It follows that if students are well-informed about the world of work, they are likely to make career plans which are satisfying to both themselves and society.

1981

These well-planned films can provide a realistic and meaningful overview of many job fields. One of the primary benefits forthcoming from viewing this series will be to assist students in solving one of their most pressing problems: entering into meaningful and satisfying employment.

Career Guidance can also assist employers in helping to recruit young persons into areas where there are acute shortages of qualified employees.

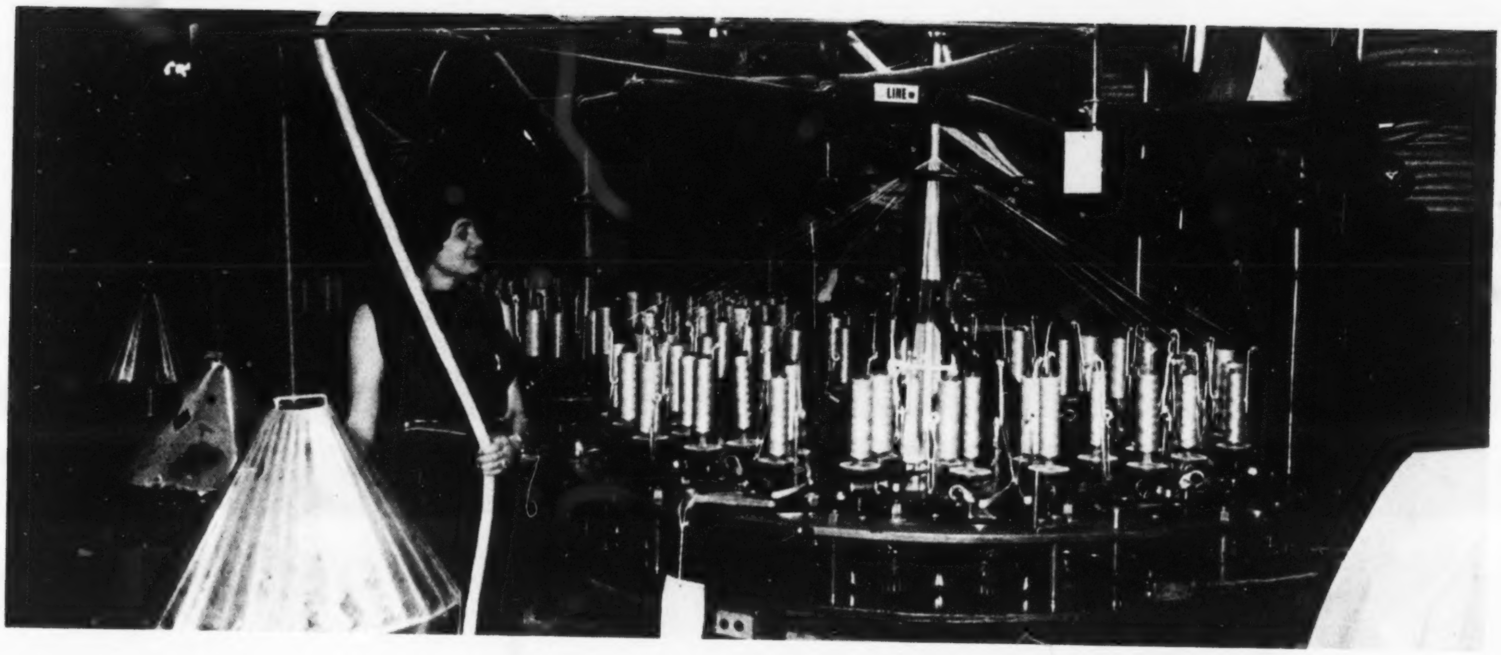
Teacher/host for the series of films is John Rugg. Mr. Rugg has been a television teacher in Denver, Colorado, for several years. During this time he has taught science, geography, mathematics and history from grades four through six. Presently, he is also serving as a producer/writer for KRMA-TV in Denver. An established teacher before starting his television work, Mr. Rugg holds a Master's Degree from the University of California at Los Angeles.

All of the films in this series are available for free preview.

series rental price: $135.00 **nine titles**

series sale price: $1,440.00

produced by denver public schools at krma-tv



challenge in banking (m-359) **[P]**

20 minutes *color* *r/$15.00 s/$160.00*

A training officer in a large bank plays host in this film which shows many of the career opportunities available in the world of banking. The viewer actually becomes part of the orientation activities for a number of new employees. Cash processing, the training of tellers and vault personnel, transactions involved with handling and trading securities, the computer room with its sorters, tape drives and discs, the heart of the bank . . . check processing, the supply room, installment loans . . . all are shown in action. Emphasis is upon career entrance opportunities not requiring college work. A majority of the 250 different job classifications within the bank begin with training right on the job.

c.o.e. (m-360) **[P]**

20 minutes *color* *r/$15.00 s/$160.00*

This film is designed to acquaint secondary school students with the full meaning of C.O.E. —Cooperative Occupational Education. C.O.E. offers juniors and seniors a chance to work part-time in some area of the business world while completing graduation requirements. Learning and working in the six major divisions of C.O.E.—Office Education . . Distributive Education . . Home Economics Occupations . . Industrial Cooperative Education . . Health Occupations . . Agricultural Education—students investigate first-hand the skills, knowledge and attitudes necessary to work situations. C.O.E. club activity at both the local and state levels is also shown.

dialing opportunity (m-361) **[P]**

20 minutes *color* *r/$15.00 s/$160.00*

Behind every dialed call are hundreds of jobs that have become satisfying careers for thousands of men and women in a telephone system. Many of these jobs require only a high school education. From the central operator to the installer-repairman . . . from key punch machines to electronic switching equipment, the viewer will see a variety of opportunity for interesting work in this important area of communications. The film also traces what actually happens when a new telephone is ordered . . . bringing into action a multitude of telephone personnel.

hospital partnerships (m-362) **[P]**

20 minutes *color* *r/$15.00 s/$160.00*

Teacher/host John Rugg accompanies the viewer on a tour of a large city hospital to inspect 146 different kinds of jobs available in this particular medical center. Emphasizing the type of work not requiring a college degree, young people visualize opportunities as practical nurses, laboratory assistants, inhalation therapists and EKG technicians. They will hear of requirements necessary to enter areas such as radiology, central supply, accounting, engineering and food services. By the end of the program it is hoped the viewer will come to realize the importance of hospital partnerships . . . of young men and women working together to serve the needs of others in need.

the manufacturing team (m-363) [P]

20 minutes *color* *r/$15.00 s/$160.00*

Industry requires a multitude of men and women working together to produce the hundreds of thousands of products that consumers use everyday. This teamwork is viewed in action at a large rubber company where tires, belts and hose are seen manufactured by workers in a variety of job classifications. Banbury operators, tire and belt builders, skivers, warehouse ordermen, vulcanizers . . . are just a few of the many production-line jobs visualized. Important areas of laboratory testing, research and development, storage and distribution are all included in this film. For the young person not familiar with an industrial complex, he will be surprised at the network of opportunity available to him with only a high school education.

modern innkeepers (m-364) [P]

20 minutes *color* *r/$15.00 s/$160.00*

Innkeeping today is big business. Its work world is filled with a kind of glamour and excitement not found in most other industries. Through illustrative filming, viewers are introduced to the many interesting facets of hotel-motel employment. Starting at the "front of the house," job opportunities at the front desk, in sales, catering, accounting and management are visualized and described. In the "back of the house," such areas as food preparation, housekeeping, engineering and laundry are presented as additional possibilities for interesting and satisfying work. Even openings in the expanding field of resort hotels are included to satisfy the many young people wanting to work in an atmosphere of summer and winter fun.

pathway to craftsmanship (m-365) [P]

20 minutes *color* *r/$15.00 s/$160.00*

Apprenticeship training within the building trades is the subject of this informative program. Filmed entirely "on-location," the film takes the viewer to many construction sites to see journeymen and apprentices at work. Carpentry, brick-laying, cement finishing, roofing, tile setting, electrical wiring, pipefitting and plumbing are examples of work shown and described. Operating engineers are seen handling such heavy equipment as scrapers, dozers, backhoes and cranes. Apprentices in sheet metal shops demonstrate the use of a variety of machines in cutting, shaping and fabricating duct work. Basic qualifications to enter the apprenticeship program are reviewed carefully, along with the advantages and opportunities within the building trades themselves.

professional selling (m-366) [P]

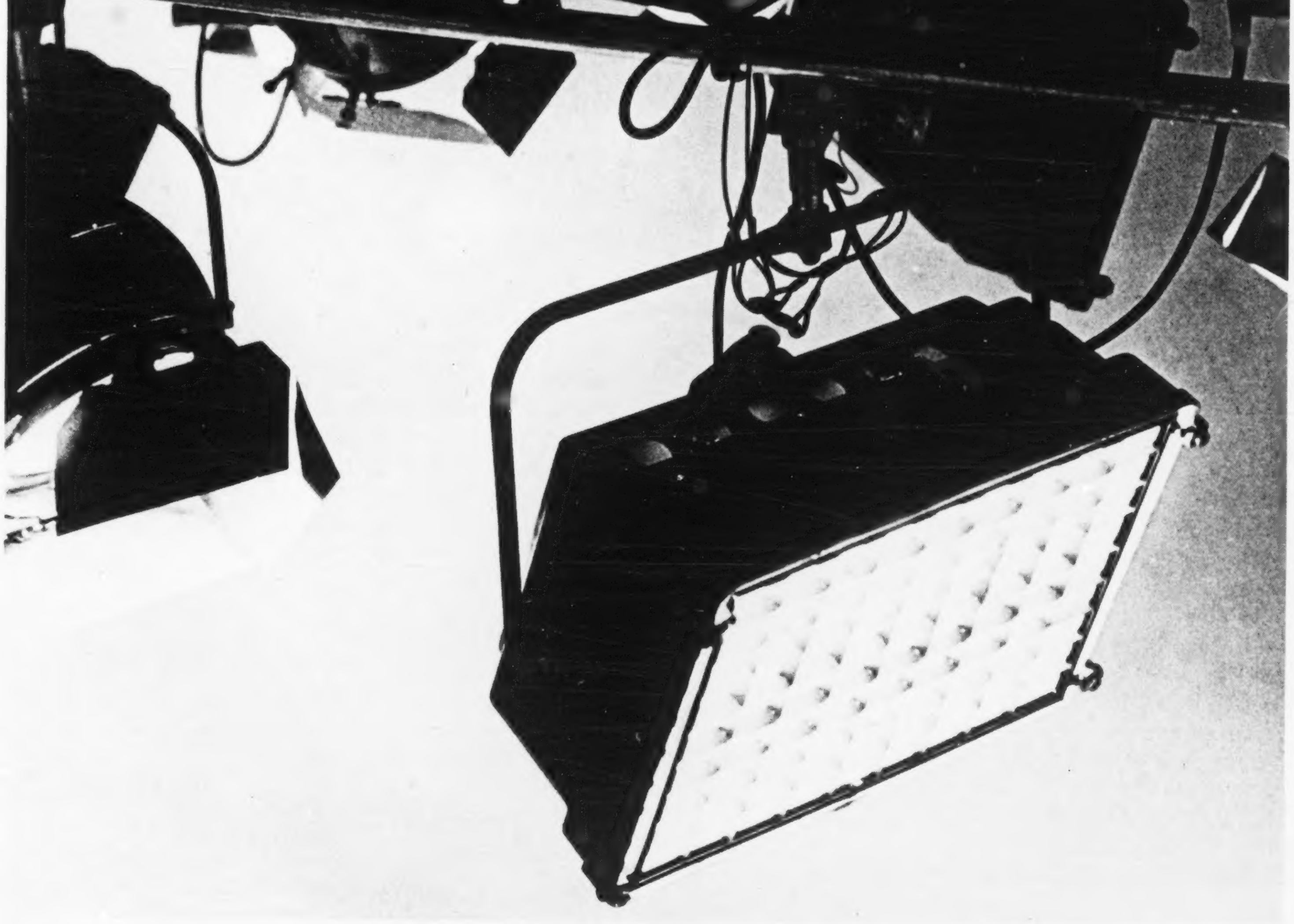
20 minutes *color* *r/$15.00 s/$160.00*

The aim of this program is to help stimulate the thinking of high school students toward possible careers in sales and marketing. Surveying to some extent a variety of actual selling situations, this film acquaints young people with what men and women in professional selling believe about their jobs and the kind of opportunity available for youth. Representative career areas include real estate, insurance and automotive sales. Emphasis is also placed on opportunities for women in such areas as convention sales for hotels, the airlines and direct sales to the home. Who makes a good salesman? What are the requirements to enter selling? How do you get started? These and other important questions are answered in this program.

think food! (m-367) [P]

20 minutes *color* *r/$15.00 s/$160.00*

The distribution of food is the largest retail industry in our nation, employing over two-million men and women. And the demand for personnel keeps growing. The cameras help the viewer to "go after" a multitude of job categories that help serve the public in supermarkets everywhere—young men trained as meatcutters . . . the responsibilities of grocer clerks in "keeping up aisles" and ordering by computer . . . women in bakeries, at checkstands and in accounting functions . . . the flow of goods from buyer and wholesaler to the warehouse and store . . . training programs and the responsibility of management. With the chance to be hired right out of high school and to be trained on the job, the food industry represents one of the best opportunities anywhere for young people to work into satisfying, well-paying careers.



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ceto television training films

"In my opinion, the CETO Films will find many uses in courses on television production, direction and media technology. I am able to highly recommend them to my colleagues in institutions of higher education . . ."—Thomas J. Aylward, University of Maryland

"The teaching points made in each film were very well illustrated. Narration was excellent. While the studio facilities shown in the films were very professional and quite advanced, instructions were generally given as to how to achieve a given effect with simple equipment."—J. J. Kelleher, New England Telephone and Telegraph Co.

". . . using these excellent films as a springboard to discussion and practical exercises, we succeeded in having our educators speak the language of television and produce programs by the end of a four-day training institute. I would heartily recommend the CETO series as an aid to instruction in television production."—Dr. Donald H. Kirkley, Jr., University of Maryland

These comments are but a few from educators who have been exposed to the *CETO Television Training Films,* an outstanding collection of twenty-four films produced by the Centre for Educational Television Overseas (now the Centre for Educational Development Overseas) in London, England.

The key word for this extremely practical series of films is: visual. Though reams have been written on such television production areas as graphics, sound, lighting, the use of camera lenses, set construction, make-up, basic camera shots, camera editing and presentation techniques . . . never before have such areas been explored and explained in so visually a striking and thorough manner as the CETO collection.

The CETO films offer wide and varied application on these subjects and at all levels of production training. They will serve as basic instruction in production, direction and presentation techniques for new personnel. They will provide superior upgrading exercises for present production crews. They will offer enriching refresher experiences for "old hands." Or they will merely demonstrate—but in a most vital and vivid way—the skillful and correct use of the medium.

Twenty-two of the *CETO Television Training Films* are black and white while the two films on make-up are in color.

series rental price: $360.00 **twenty-four titles**

series sale price: $2,809.50

produced by the centre for educational television overseas in london, england

animations in the studio (uf-133)

25 minutes black and white r/$15.00 s/$113.50

In the introduction the viewer is reminded of animations that can be easily contrived using superimpositions from a second camera. The film goes on to examine the construction, lighting and use of a simple slide animation which allows a sequence of words or symbols to be revealed on the screen at exactly the right moment. Several other kinds of animation effects which can be produced in a television studio are explained and demonstrated, including such special effects as moire fringes, the use of magnets and complicated cardboard animations.

animation on film (uf-140)

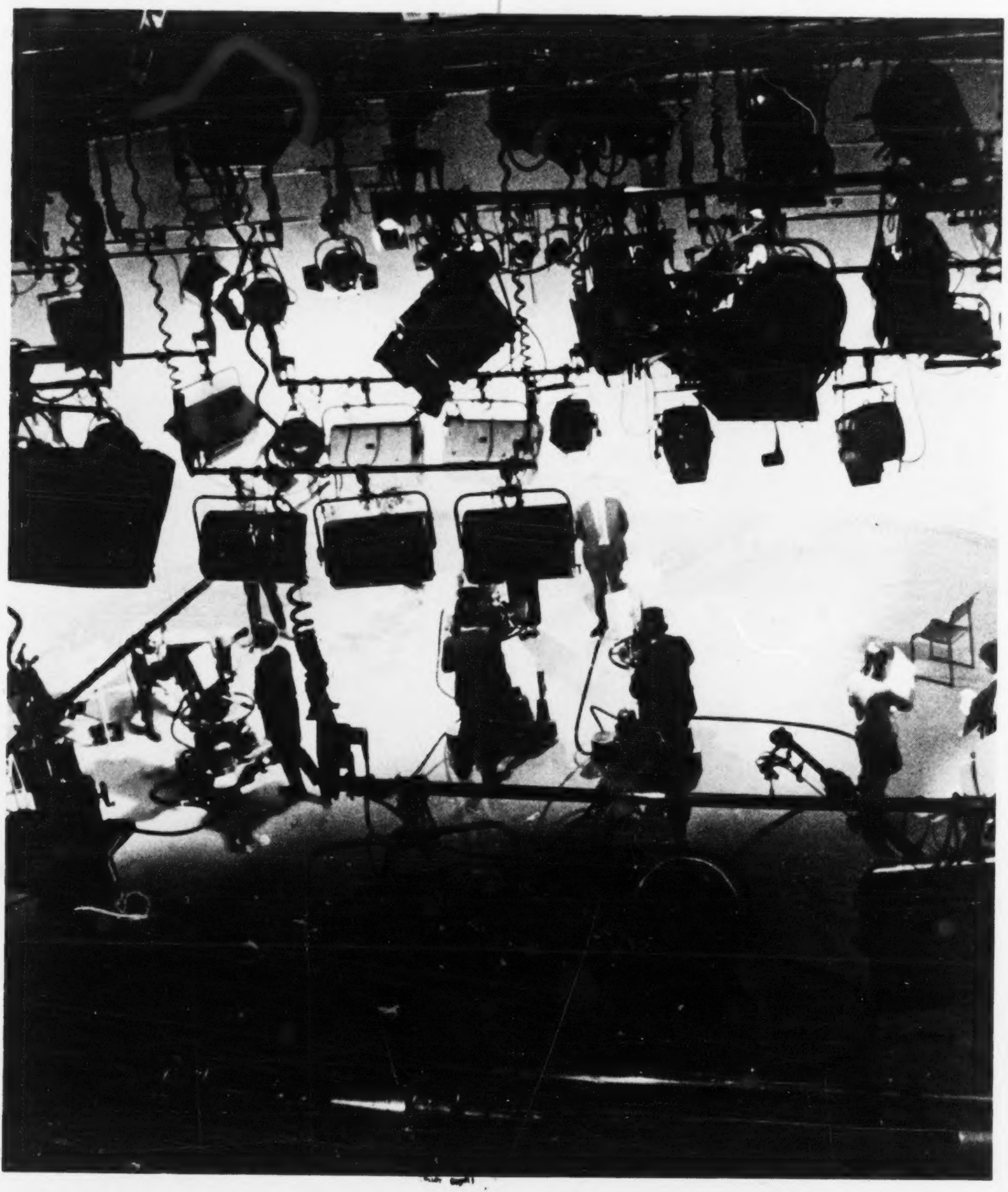
23 minutes black and white r/$15.00 s/$113.50

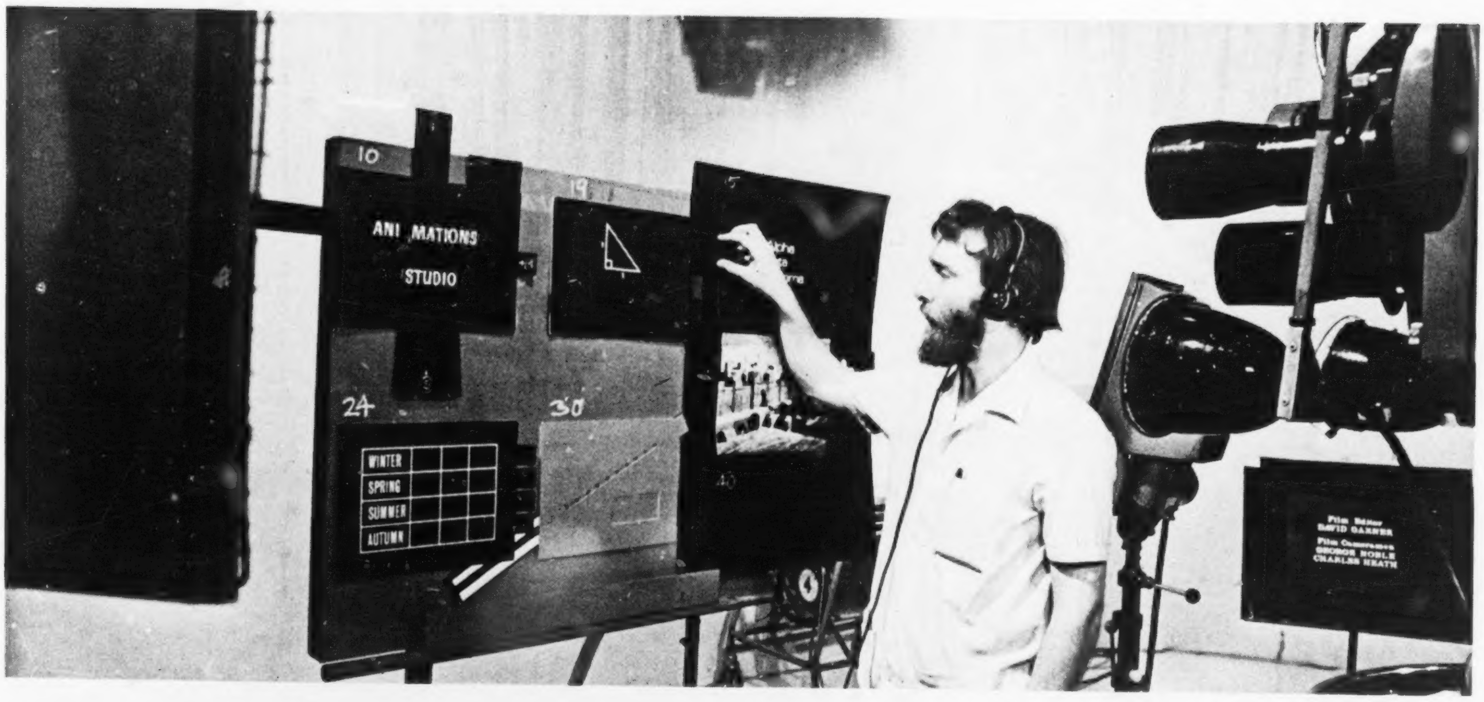
This presentation explains the film animation process step-by-step and suggests materials which can be used in the construction of a camera rostrum and animation bench. An animated sequence is broken down in stages from the initial idea to the final photography. The techniques used for lighting and photographing this animated sequence are shown in detail.

basic lighting (uf-119)

31 minutes black and white r/$15.00 s/$113.50

A small studio set is used to illustrate three and four point lighting. The effect of good and poor lighting is shown as is the effect achieved by lighting changes to portray both bright midday and moonlit night settings.





basic shots (uf-125)

19 minutes black and white r/$15.00 s/$113.50

This film deals with the full range of human figure shots from the long shot to the extreme close-up. It then considers the framing of shots when two people are involved . . . and those containing three, four and more people.

cut or mix (uf-126)

21 minutes black and white r/$15.00 s/$113.50

The cut from one television camera to another—looking at the same scene from another angle—is similar to the actual cut made by a film editor before joining two pieces of film taken by the same camera in two different positions. The electronic effect known as the "mix" gives the same relatively gradual change of pictures that is known in the film industry as a "dissolve".

demonstrations on television (subject: physics on television) (uf-130)

27 minutes black and white r/$15.00 s/$113.50

One of the most used techniques is demonstration, especially in the subject area of science. This film demonstrates the techniques used by experienced television producers of physics programs. Standard laboratory equipment which is difficult to televise is compared with specially chosen and prepared apparatus. The use of filmed inserts is also demonstrated as are the advantages of splitting the screen or superimposing to show an experiment and its measuring device at the same time.

floor management (uf-136)

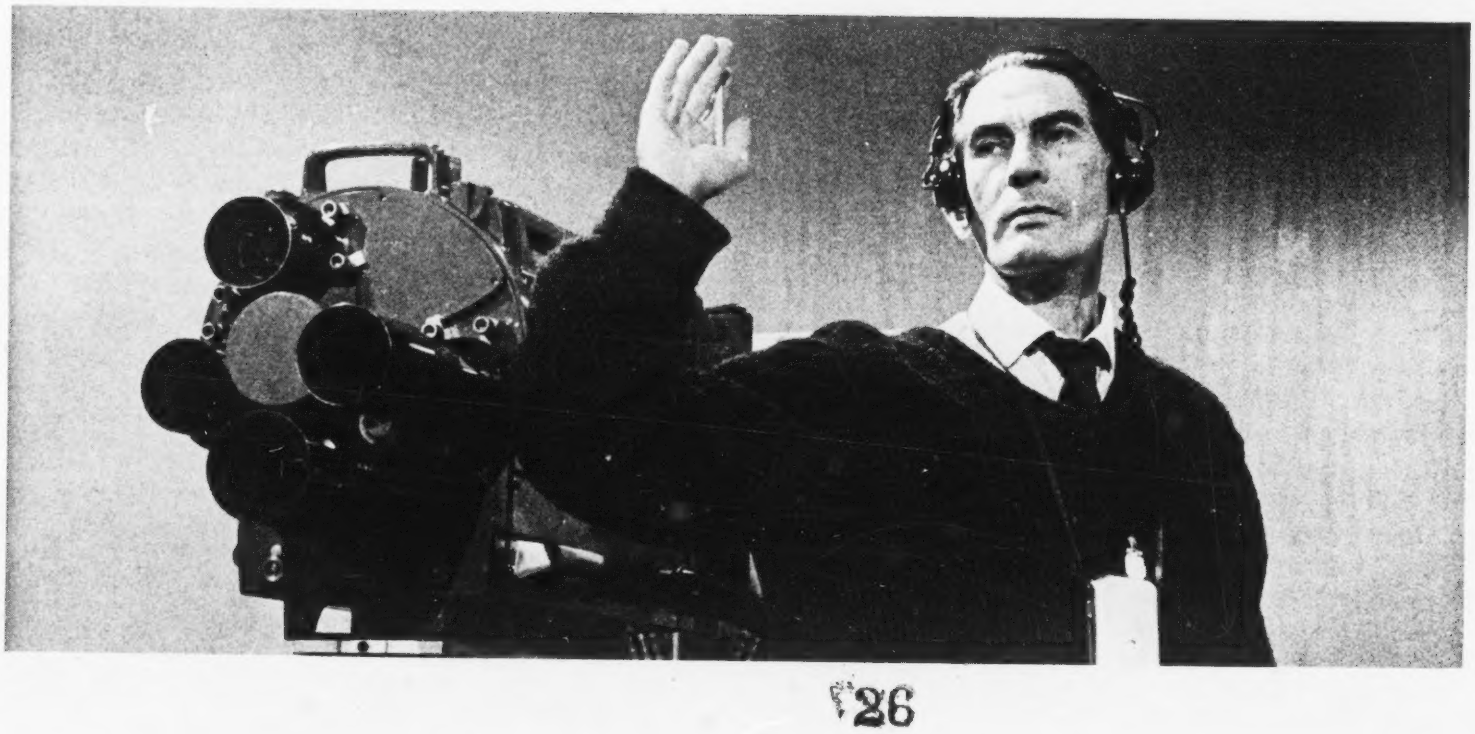
32 minutes black and white r/$15.00 s/$113.50

The film discussion centers around how the "expert on experts" uses his tact and skill to organize the many different experts in the studio into a working team. Part of an actual rehearsal is seen in progress, showing how the various difficulties are overcome and demonstrating the techniques used by the floor manager to translate the wishes of the director into operational fact. A floor manager explains the special signs used to communicate with people on the floor when the microphones are "live".

good lighting (part one) (uf-134)

23 minutes black and white r/$15.00 s/$113.50

The fundamental principles of modeling a subject by means of light and shade are introduced. The basic three-light arrangement is demonstrated in considerable detail, showing how the positions of the key light, the fill light and the back light are controlled to produce the most satisfactory result. Different ways of lighting the background are explored.



good lighting (part two) (uf-137)

28 minutes *black and white* *r/$15.00 s/$113.50*

This film continues the discussion of studio lighting begun in "good lighting (part one)". Unwanted shadows that plague directors are demonstrated and then eliminated. The difference between "hard" and "soft" shadows is explained. The three-light arrangement is extended to the four-light arrangement and the "modified three-light arrangement" which covers a large studio area. The discussion set presents an interesting lighting problem which is solved by the "cross key" technique.

good lighting (part three) (uf-138)

24 minutes *black and white* *r/$15.00 s/$113.50*

This film shows how the balance of studio lighting is controlled by the faders on a lighting console. The problems arising from a high or a low overall light level are explained and the use of the lens iris is discussed. The limited contrast range needed for a television camera is demonstrated and the implications concerning choice of wardrobe and design of slide captions considered. Ways in which the producer can help the engineer are shown. The limitations of a domestic receiver without d.c. restoration are also shown by comparison with a studio monitor.

graphics (uf-117)

29 minutes *black and white* *r/$15.00 s/$113.50*

Demonstrated are the main steps in the production of word, photo and simple animated captions . . . and other graphics in general use—along with advice on how to avoid poor reproduction on television.

make-up (uf-123)

25 minutes *color* *r/$15.00 s/$148.50*

This film concerns itself with the basic rules of make-up for black and white television. The initial stages—cleansing, applying the foundation, shading, lighting and powdering are demonstrated on a girl. Shown then are special treatment for the eyes, lips, hair and hands.

make-up (part two) (uf-141)

33 minutes *color* *r/$15.00 s/$164.00*

This presentation deals with basic techniques used in character make-up to show youth and age. It is also concerned with make-up problems involved in the aging of historical characters. The make-up artist demonstrates—on a 25-year-woman—the processes used in making her appear as a school girl (age 15), a woman of middle age (45) and as a sixty-year-old woman.

people talking (uf-139)

27 minutes *black and white* *r/$15.00 s/$113.50*

The problems of camera direction and composition during an interview-type presentation are dealt with in this film. The factors involved are diverse—cross shooting, the angle of the chairs upon which the subjects are seated, the problem of reverse angle connected with the line of action, head size and matching shots.

presentation techniques (part one—"presentation by . . .") (uf-128)

23 minutes *black and white* *r/$15.00 s/$113.50*

This film deals mainly with the performance and appearance of the presenter when addressing the camera directly or when showing the television audience some small object.

presentation techniques (part two—presenter and studio) (uf-129)

23 minutes *black and white* *r/$15.00 s/$113.50*

This film deals with demonstrations of situations in which the presenter is required to walk around a large object or along a series of displays.

sets, construction and display (uf-122)

21 minutes *black and white* *r/$15.00 s/$113.50*

This presentation concentrates on three commonly found production situations. The first is the "presenter set" in which one man gives a talk illustrated by still pictures, objects displayed on stands, and demonstrations in the studio and on film. The second is the "interview set". This set contains furniture arranged in such a way that the cameras can unobtrusively take interesting shots of the participants. The third is the "drama set", in this case the outside of a house and the corner of its garden, including a pond.

sounds good (uf-118)

27 minutes *black and white* *r/$15.00 s/$113.50*

Various microphones and sound mixes are demonstrated and the importance of sound perspective is illustrated. Explained are some of the difficulties encountered in achieving good sound quality in a television studio.

still pictures in etv (uf-135)

27 minutes *black and white* *r/$15.00 s/$113.50*

This film shows some criteria for a good still picture—shape, composition and grey scale. The use of superimposition of arrows, circles and words is demonstrated, as well as camera movement over a "photo blow-up" and some fast methods of changing captions. A series of photographs taken on successive days illustrates "compressed time" while an historical reconstruction is demonstrated by a series of drawings. Choosing between photographs and drawings is discussed. A final example combines good photography, music and camera work in an artistic whole.

superimposition (uf-127)

30 minutes black and white r/$15.00 s/$113.50

The engineering principles involved in superimposition are explained. Then demonstrated are the various methods of insuring proper line-up of one camera picture with another. The film surveys some of the most commonly found examples of superimposition in which arrows, flashing signs and objects moved by black-gloved hands are used. A simple split-screen effect is also demonstrated.

using lenses (part one—the lens turret) (uf-120)

16 minutes black and white r/$15.00 s/$113.50

The four lenses usually found on a television camera lens turret are demonstrated by their uses in 1-, 2-, and 3-shot situations. Demonstrated are problems of perspective, the pitfalls of using angled lenses, and techniques for smooth lens changes.

using lenses (part two—the zoom and other lenses) (uf-121)

25 minutes black and white r/$15.00 s/$113.50

The film recapitulates the use of the four commonly-used turret lenses and then demonstrates narrow-angle and wide-angle lenses which lie outside this range, showing some of the situations in which these special lenses are vital. Proper use of the zoom lens is demonstrated and its use is compared with that of a tracking camera.

who does what? (uf-124)

20 minutes black and white r/$15.00 s/$113.50

This film outlines the tasks of all involved in production of a television program. The producer is informed of his budget, the production subject matter, the potential audience and scheduling conditions. He and his assistants research the subject, gather the talent and draft a script. Studio services are then contacted for graphics, still photographs and films.

words and labels (uf-131)

23 minutes black and white r/$15.00 s/$113.50

One important aspect of television communications is the written word. There are many techniques for showing printing and writing on the screen. This film considers the best method generally available, particularly from the viewpoints of the presenter and director.

30 [illegible]

contemporary issues

- - series '70s

Series '70s is an experience in communication—communication with youth on their wavelength and about their problems. Whether the subject is ecology or human rights or the more personal sphere of loneliness, belonging or individuality, these films provide a springboard for classroom discussion.

These films place new and useful instructional materials in the hands of the classroom teacher, with strong emphasis upon the involvement of students and teachers in the design and creation of the final experience.

The over-all theme for the series is contemporary problems and American values. Each of the seven films uses a different approach to this theme. All of the films were produced by the Northern Virginia Educational Television Association (NVETA) with the help of teacher and student advisory councils.

These programs are not simple packages of information or ideas neatly wrapped and tied, but those kinds of experiences that would be complete only after students in the classroom had responded and added to them.

These films provide an important component in the teaching resources available to teachers on both the junior high and senior high levels.

All of the films in this series are available for free preview.

series rental price: $105.00 **seven titles**

series sale price: $1,033.00

produced by the northern virginia educational television association (nveta)

POLLUTED
WATER
NO SWIMMING
OR WADING

breathe deep (m-312) **[P]**

18 minutes *color* *r/$15.00 s/$159.00*

Pessimists among ecologists give us ten, optimists twenty-five, years to change our way of using this planet's finite resources—or face extinction. This film explores the problem of pollution on the family level, by stressing what each individual can do to stop pollution. A brief interview with Senator Gaylord Nelson of Wisconsin highlights the film.

consent of the governed (m-313) **[P]**

19 minutes *color* *r/$15.00 s/$159.00*

This film provides the teacher with current material for exploring the relationship between the people and their elected representatives in a democratic society. Beyond voting rights, the relationship is a tenuous one, not defined or described in the Constitution. This film discusses in historical and current terms the role of the citizen as an active participant in political affairs, the rationale for extending voting rights downward to age 18 and the effectiveness of mass demonstrations.

first person singular (m-314) **[P]**

17 minutes *black and white* *r/$15.00 s/$119.00*

This film provides the teacher with dramatic material on a subject of central concern to young people for whom personal loneliness is often a new and overwhelming problem. The film portrays a young student during a day at high school in which he attempts and fails repeatedly to make genuine contact with others. The boy is not deliberately snubbed or rejected. He seems rather to be a victim of general indifference on the part of others. The long-range objective is for the viewer to accept loneliness as he accepts adulthood, but at the same time to become aware of the loneliness of others and of ways he can reach out to them.

"got a minute?" (m-315) **[P]**

17 minutes *color* *r/$15.00 s/$159.00*

This film provides a model of teen-agers performing where they feel needed. In it are young people who give generously of themselves to others. Often teen-agers, particularly those new to an area, are searching for "something to do". Since job opportunities are scarce for those under 18, volunteer activities have both career potential as well as being a rewarding use of spare time.

just for kicks (m-316) **[P]**

11 minutes *black and white* *r/$15.00 s/$119.00*

This film contains a dramatized vignette of vandalism (based on a real situation). The viewer is exposed to the student reactions to the vandal and his victim as well as how vandalism affects student life. Twice, as an experiment in film technique, the screen goes black in this program to provide time for classroom viewer response. The teacher may, for example, have students jot down a one-minute reaction to what they have just seen.

lock and bolt club (m-317) **[P]**

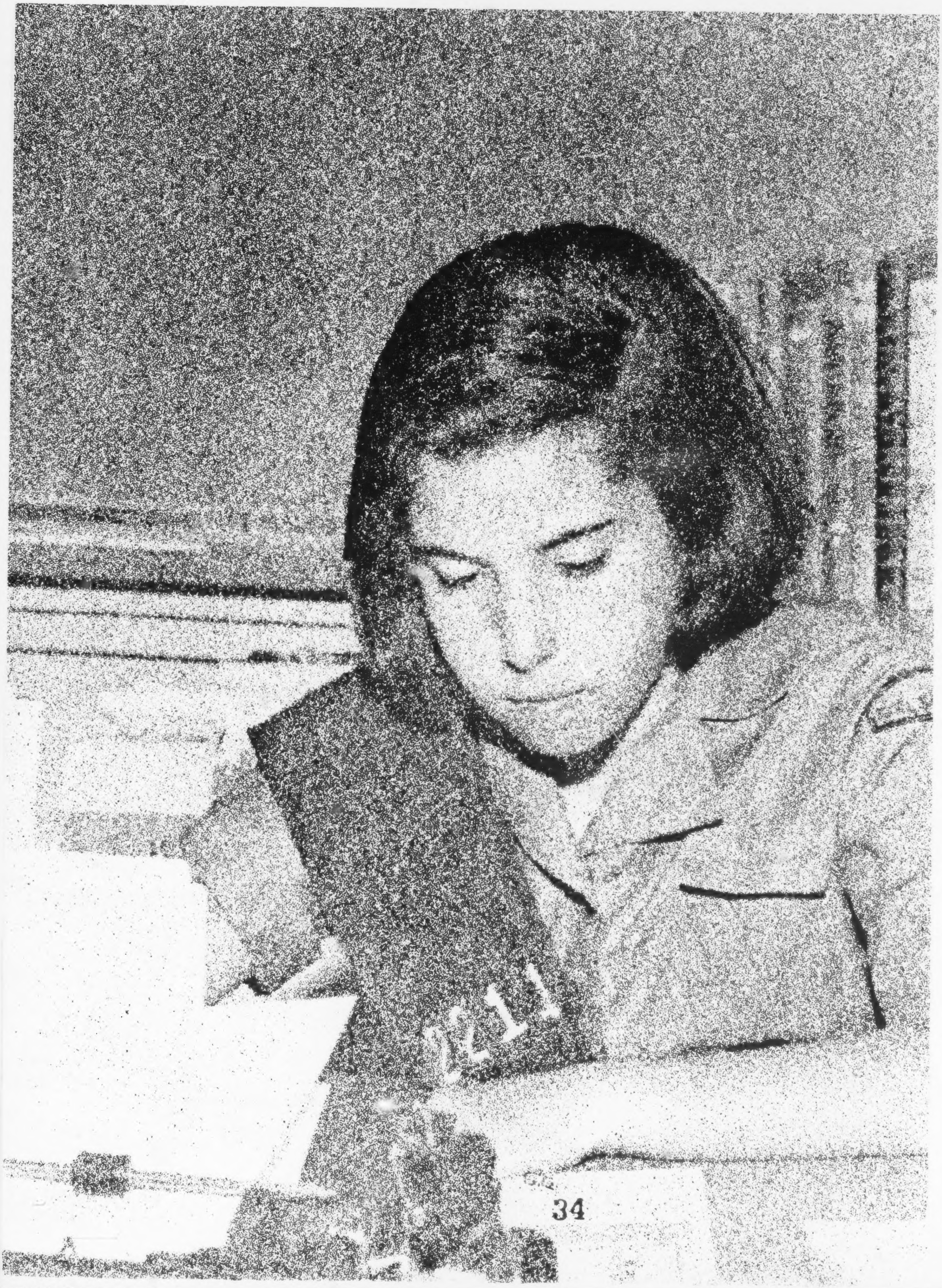
19½ minutes *color* *r/$15.00 s/$159.00*

This satire provides material for a teacher to open a discussion of the psychology of social groups, what motivates the forming of such groups and what lies behind the acceptance or rejection of potential members. Although the club in the film is a teen-age organization, people of all ages and social status gravitate to groups, homogeneous and selective.

non-conformity is . . . (m-318) **[P]**

17 minutes *color* *r/$15.00 s/$159.00*

This film was designed and produced by the Student Advisory Council of the Northern Virginia Educational Television Association (NVETA). This Council is a lively mix of twenty urban, suburban and rural young people. They wrestled with the *Series '70s'* theme, "contemporary problems and American values", and chose to wrap their film around a typical teen-age concern, non-conformity. In a series of quick sketches filmed at several schools, these youth paint the non-conformist with several brushes, humorous and serious.



enrichment programs for intellectually gifted students

This series of films is tailored specifically for the education of teachers who are or will be working in the intellectually gifted field.

It is replete with examples of innovative teaching techniques. And—although it deals specifically with the intellectually gifted—educators have noted that methods and techniques employed in the series would be applicable to virtually all teaching situations.

This series of fourteen black and white films is divided into three specific units of study embracing the following developmental activities:

—the development of scientific discovery, methodology and investigation through a study of graphic representation of statistical information

—the development of creative expression through a study of the literary element of characterization; and

—the development of critical appreciation through a study of the fundamental forms of music.

It is suggested that the series be shown in proper unit and film sequence to foster maximum meaning and understanding. The two instructors for this series of films are Karle Lindstrom and Joanne Woods.

The series was produced by California Project Talent, a cooperative research program of the U.S. Department of Health, Education and Welfare; the California State Department of Education; and the Enrichment Demonstration Center of the Los Angeles City Schools.

The Great Plains National Film and Special Products Division is distributing the series in collaboration with Acme Films and Videotape Laboratories of Hollywood, California.

series sale price: $663.46 **fourteen titles**

produced by california project talent

unit i development of scientific discovery, methodology and investigation

(through a study of graphic representation of statistical information)

The films in this unit demonstrate an application of ideas contained in the book, *Taxonomy of Educational Objectives, The Classification of Goals, Handbook I, Cognitive Domain* **. . . to the study of mathematics. These ideas contained in this book, edited by Benjamin Bloom, represent the theoretical model for this unit of study.**

The taxonomy contains six major classes, each of which is dependent on the class below it in the classification hierarchy. Each of the six major classes—knowledge, comprehension, application, analysis, synthesis and evaluation—are treated separately in the six films which comprise this unit.

one: knowledge (m-231)

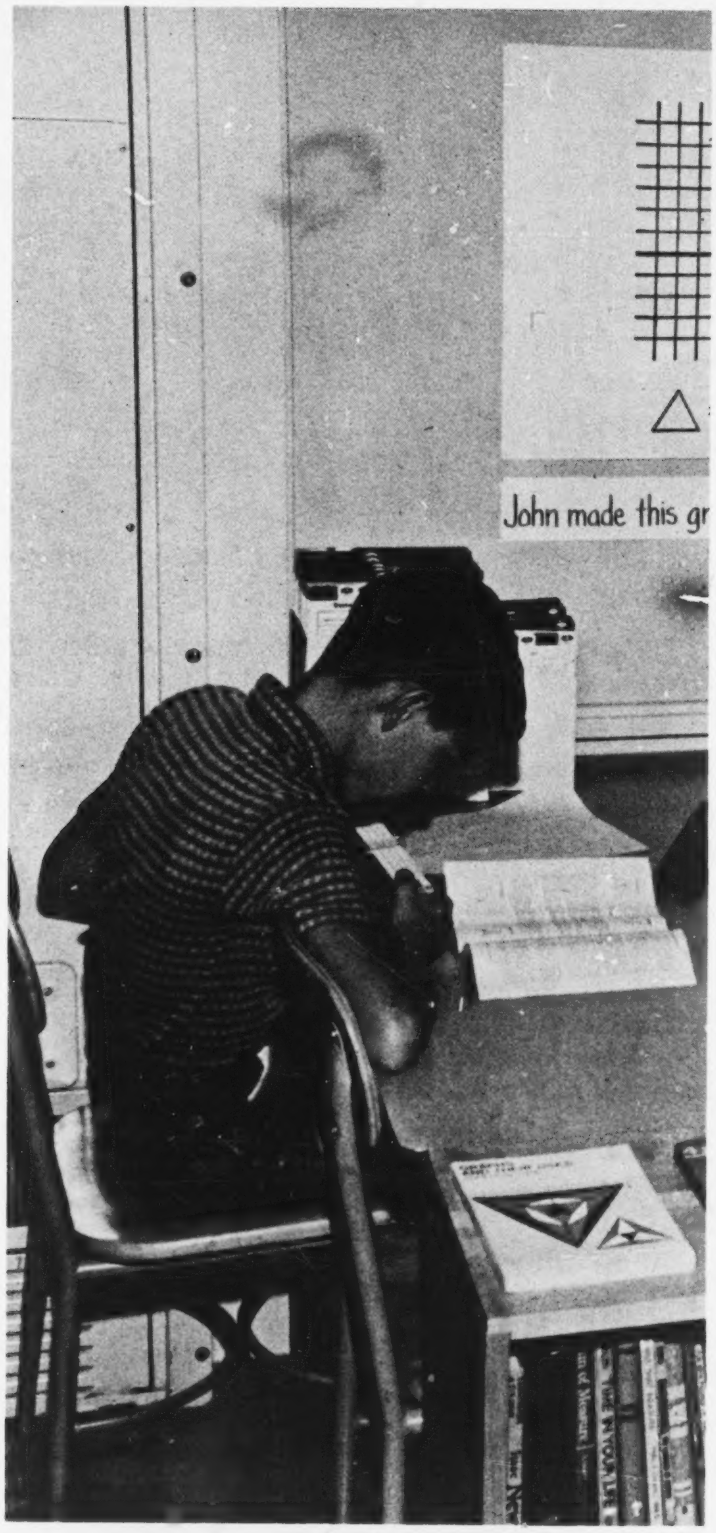
30 minutes *black and white* *sale only/$47.39*

The first classification deals with specific facts and terminology in a given field as well as the ways and means of dealing with these facts and terminology. The specific purpose is to learn that, by reading a graph, the correspondence between the elements of two different sets is shown.

two: comprehension (m-232)

30 minutes *black and white* *sale only/$47.39*

The second level in the hierarchy stresses the need to use knowledge in order to show understanding of knowledge in the areas of translation, interpretation and extrapolation. The specific purpose is gain skill in translating mathematical verbal material into symbolic statements (and vice-versa), in interpreting data and in determining implication, consequences and effect by reading and making graphs.



three: application (m-233)

30 minutes black and white sale only/$47.39

This film demonstrates the use of abstractions in particular or concrete situations and requires comprehension of the method, theory and principle or abstraction applied. The specific purpose is to learn to apply the specific principle of graphic representation by the use of mathematic abstractions in particular concrete situations that are fictional and new to the student . . . and to recall the general principles of supply and demand and determine their use in situations to predict the effect of the situation.

four: analysis (m-234)

30 minutes black and white sale only/$47.39

The fourth level of the taxonomy is concerned with the breakdown of the material into its constituent elements with an understanding of the relationship of the parts and their organizational principles. The specific purpose is to learn to recognize which facts or assumptions are essential to a main thesis or to the argument in support of that thesis by analyzing the relationship between the yearly income of certain families and the medical attention they receive.

five: synthesis (m-235) [P]

30 minutes black and white sale only/$47.39

This film explores the production of a unique communication by working with elements and parts and combining them in such a way as to constitute a pattern or structure not clearly there before, as well as making a derivation of a set of abstract relations by putting together elements and parts so as to form a whole. The specific purpose is to synthesize learnings of graphic representation by making individual graphs based on unique information that leads to deduction of propositions and relationships.

six: evaluation (m-236)

30 minutes black and white sale only/$47.39

The final level in the taxonomy deals with making judgments about the value of ideas, works, solutions and methods by determining to what extent the particulars are accurate, effective, economical and satisfying. The specific purpose is to judge the value of the graphic method of organizing data by recalling the accuracy of reporting facts graphically in other films . . . and to judge the graphic method of presentation in relation to other ways of reporting data.

unit ii development of creative expression

(through a study of the literary element of characterization)

The films in this unit demonstrate an application of J. P. Guilford's article "Structure of Intellect" to the development of creative expression. Attempts to classify the intellectual abilities have shown that there are three meaningful ways of grouping the factors of intellect: (1) Operations; (2) Contents; and (3) Processes. This series of films deals specifically with the five fundamental kinds of operations: cognition; memory; convergent thinking; divergent thinking; and evaluation. The children in the films are using Armstrong Sperry's book, *Call It Courage,* as their focal point in dealing with the element of characterization.

seven: cognition (m-237)

30 minutes *black and white* *sale only/$47.39*

Cognition means discovery or rediscovery or recognition. The specific purpose is to recognize the value given to courage by the Polynesian people of Hikueru . . . and to express understanding of Mafatu's relationship to his people through written expression and oral discussion.

eight: memory (m-238)

30 minutes *black and white* *sale only/$47.39*

Memory means retention of that which has been cognized. The specific purpose is to remember the fury of the hurricane that came when Mafatu was a child of three . . . to express an understanding of its relationship to his fear of fishing in oral discussion . . . and to recall the work assigned to Mafatu by the tribe and to express the tribe's and Mafatu's feelings in writing.

nine: convergent thinking (m-239)

30 minutes *black and white* *sale only/$47.39*

Convergent thinking is a productive thinking operation which generates new information from known and remembered information. The specific purpose is to synthesize a comprehension of the tribe's behavior and Mafatu's feelings and relate this to his venture on the sea in oral expression and writing.

ten: divergent thinking (m-240) [P]

30 minutes *black and white* *sale only/$47.39*

Divergent thinking is another productive thinking operation which generates new information from known and remembered information. The specific purpose is to speculate on what might have happened in Mafatu's life if circumstances had been different in his boyhood . . . and to interpret manifestations of courage in Mafatu's life on the mountainous island in written and oral expression.

eleven: evaluation (m-241)

30 minutes *black and white* *sale only/$47.39*

Evaluation is a thinking operation which includes the ability to come to a conclusion by weighing various alternative actions and making a reasonable value judgment. The specific purpose is to apply value judgments to a synthesized understanding of persons and events in the story through oral discussion . . . to generalize learning regarding courage as a quality of character through discussion . . . and to include characterization as a literary element in original writing.

unit iii development of critical appreciation

(through a study of the fundamental forms of music)

The films in this unit demonstrate an application of Jerome Bruner's description of the stages of learning in *The Process of Education* to the development of critical appreciation. Readiness for learning involves stages of progression by the learner. The act of learning seems to involve three almost simultaneous processes—acquisition; transformation; and evaluation. The children in the films are working with Franz Schubert's "Symphony No. 5 in B Flat, First Movement (Allegro)".

twelve: acquisition (m-242)

30 minutes *black and white* *sale only/$47.39*

The specific purpose of this film is to gain information about the Schubert symphony and the sonata-allegro form by listening to the recording, reading reference books, singing the themes and reading charted themes while listening to the recording . . . and to demonstrate the ability to identify the sonata-allegro form by recognizing the introduction, exposition (A), development (B), and recapitulation (A), and coda.

thirteen: transformation (m-243) [P]

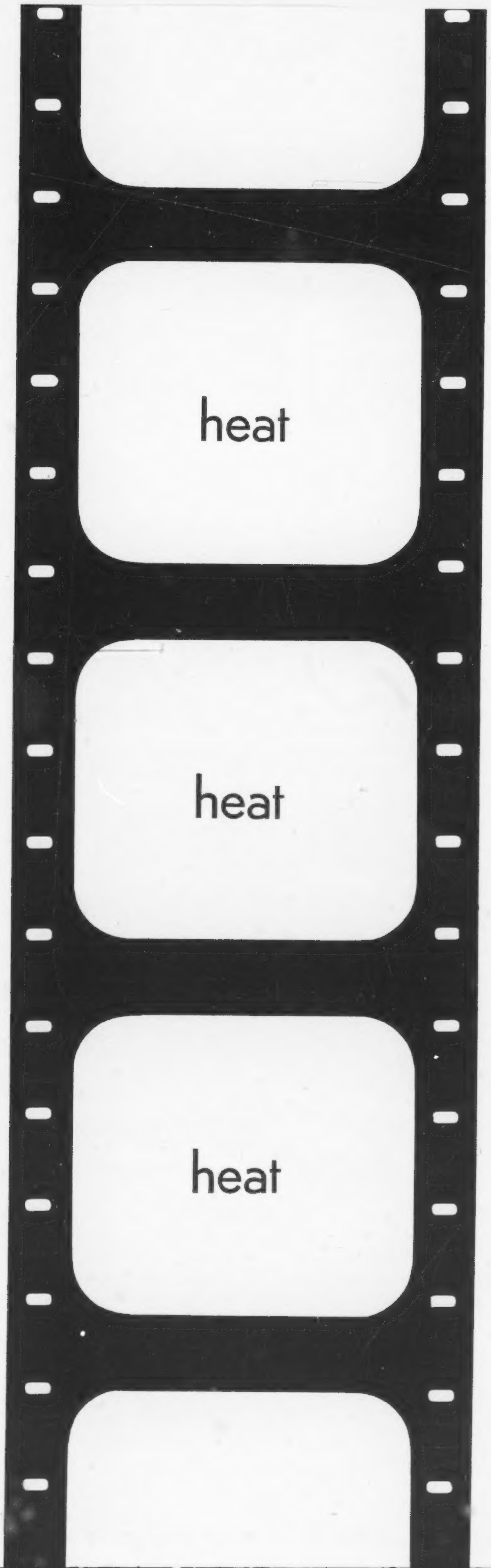
30 minutes *black and white* *sale only/$47.39*

The specific purpose is to transfer knowledge of the four elements of music (rhythm, melody, harmony and tone color) by interpreting these elements in the Schubert symphony . . . and to apply the knowledge of the instruments of the orchestra by analyzing the relationships between the instruments of the orchestra and the selections of this sonata-allegro.

fourteen: evaluation (m-244)

30 minutes *black and white* *sale only/$47.39*

The specific purpose is to appraise interpretations of the sonata-allegro form in the Schubert symphony by applying critical thinking in a group discussion situation . . . and to evaluate generalizations resulting from these interpretations by judging whether they are appropriate as they are recalled in a group discussion.


heat
heat
heat

In most physic films concerned with the concept of heat, the programs usually consist of descriptions of isolated phenomena (specific heat, latent heat, conduction) all tenuously connected by the use of the Bunsen to provide "heat." The producers of this series of films felt, however, it was essential to incorporate a unifying concept in order to avoid the ten films being made as disconnected entities.

In *Heat,* the unifying concept used is the kinetic theory of matter introduced from considerations of Brownian movement. Thus "heat" is immediately established as being energy and the fundamental nature of the gas thermometer becomes evident.

Although the kinetic theory viewpoint is not labored in the series, the logical development of the course from this unifying concept is evident: fundamental and then more fundamental thermometers, expansion, the gas laws, specific heat, joules, latent heat, heat transfer and vapor pressure, all being simple implications of a kinetic theory.

This film series is based very substantially on demonstrations and experiments to establish clearly the intended teaching points. Measurements taken in the programs are made clear and with sufficient accuracy to warrant detailed analysis. It is, of course, useless in any form of teaching to present experiments which do not clearly and unambiguously show or establish the desired points, or which are incapable of evaluation to give accurate results.

The teaching of the whole series consists of carefully planned and presented experiments, models, diagrams and, where appropriate, animated calculations. Although these calculations are simple, they are based on observed results; in some cases, the components of an apparatus had to be carefully selected so that the information necessary for the calculation was clearly readable to the viewer in the classroom.

Teachers will find the films most suitable as introductions to the topics, followed by whatever expansion and consolidation may be deemed necessary. Alternatively, they provide an excellent form of review, but in situations where shortage of teachers or laboratory facilities make science teaching particularly difficult these films provide sound fundamental teaching. In such circumstances, the programs can be consolidated by follow-up and class activities, suggestions for which are contained in the program guide that accompanies the films.

series rental price: $150.00 **ten titles**

series sale price: $1,320.00

produced by the centre for educational television
overseas, london, england

one: hot or cold? (m-324) [P]

22 minutes black and white r/$15.00 s/$132.00

This introductory film establishes the nature of heat. Brownian movement is observed as a drop of water containing watercolor paint is examined under a microscope. A split screen picture of much higher magnification allows direct comparison of Brownian movement in hot and cold water. Through these experiments it is reasonable to infer that heat is energy.

two: temperature (m-325)

22 minutes black and white r/$15.00 s/$132.00

The aim of this program is to show how "energy level," or temperature, can be determined by measuring a function of the kinetic energy of the molecules of a gas. The constant volume gas thermometer is introduced and explained. The Celsius (centigrade) scale of temperature is also introduced and defined.

three: thermometers (m-326)

22 minutes black and white r/$15.00 s/$132.00

This film shows how other properties, less fundamental than the pressure of a gas, are used to measure temperature. These include: liquid in glass thermometers, the clinical thermometer and thermometers which depend on the expansion of a bimetal strip or thermoelectric effects.

four: expansion (m-327)

22 minutes black and white r/$15.00 s/$132.00

By establishing the factors on which expansion of solids and liquids depend, this film derives an expression for the coefficient of expansion. The coefficient of linear expansion is defined and a coefficient of cubical expansion is stated. The expansion of a liquid is discussed and the difference between real and apparent expansion is explained by animated diagrams.

five: the gas laws (m-328)

22 minutes black and white r/$15.00 s/$132.00

The aim of this film is to show how the pressure, volume and temperature of a fixed mass of gas are interrelated and to derive the Perfect Gas Law from observations of appropriate demonstrations. The relevance of the Perfect Gas Law to "real" gases is discussed.

six: the calorie (m-329) [P]

22 minutes black and white r/$15.00 s/$132.00

This program establishes an understanding of the relationship between "quantity of energy" and "temperature" and defines a unit of energy. The film also defines specific heat and demonstrates methods of determining the specific heat of a liquid and also a solid.

seven: joules and calories (m-330)

22 minutes black and white r/$15.00 s/$132.00

The purpose of this film is to establish a unified concept of energy. The relationship between the joule and the calorie is explored and the joule is defined as the unit of energy in the context of mechanical and electrical work. A precise copy of Joule's original apparatus is used to describe his experiment to determine the mechanical equivalent of heat.

eight: latent heat (m-331)

22 minutes black and white r/$15.00 s/$132.00

This film demonstrates that a change of phase is brought about by the release or absorbtion of energy. The quantity of energy involved in a change is large compared with the specific heat of the substance. This energy is known as "latent" heat because no change of temperature occurs during the change of phase.

nine: heat transfer (m-332)

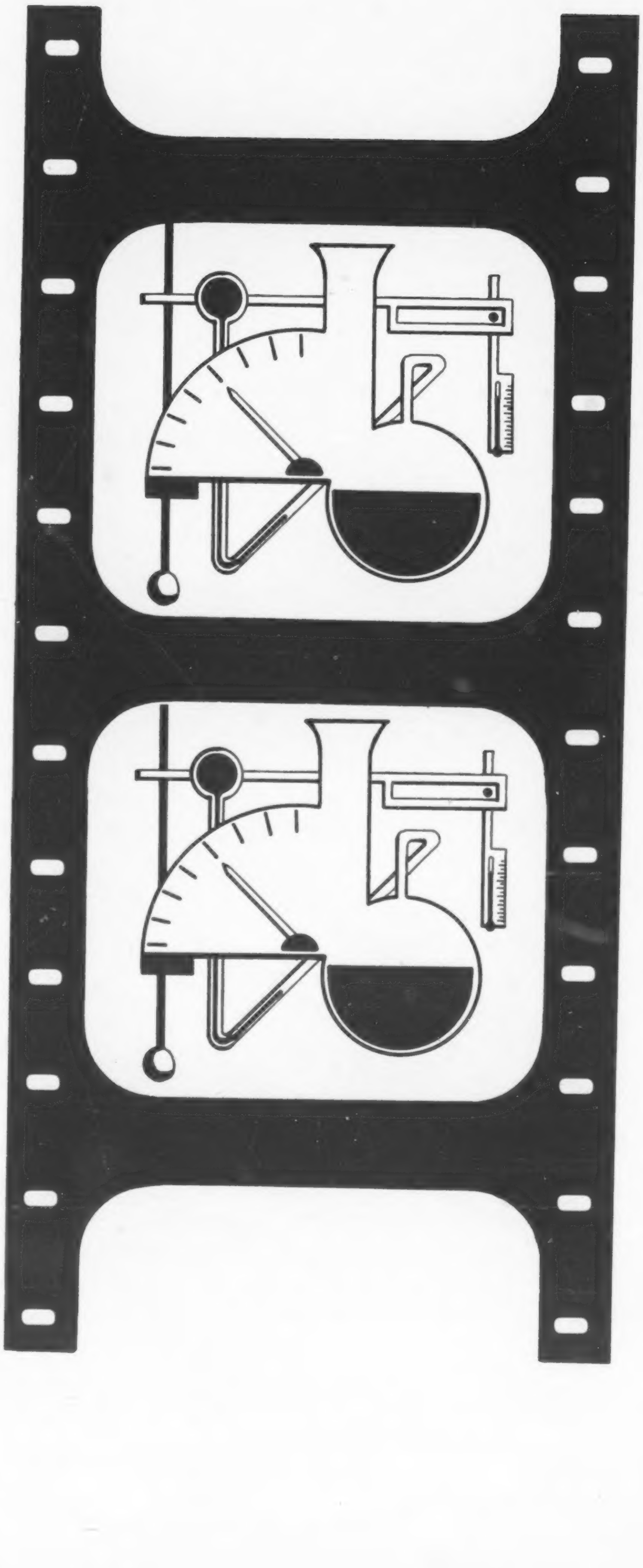
22 minutes black and white r/$15.00 s/$132.00

This film outlines the modes of heat transfer to enable the student to understand the factors governing losses of energy. Convection in air and water is demonstrated. Conduction is illustrated using an electrical soldering iron and explained with the aid of a kinetic model to establish the concept of molecular vibration within a solid.

ten: vapor pressure (m-333)

22 minutes black and white r/$15.00 s/$132.00

The last film explains the phenomena of evaporation and vapor pressure from considerations of kinetic theory. A saturated vapor pressure is measured experimentally; relative humidity is defined and a method of measurement illustrated using a form of wet and dry bulb hygrometer. The effect of external pressure on boiling points is illustrated.



inherit the earth

Today our waters are polluted, our air unbreathable, our cities uninhabitable and our landscapes bulldozed. More and more species of plants and animals are unable to exist in this new environment man is creating. And then what about man? Will he survive or want to survive in his new world?

Inherit the Earth is concerned, then, with man's environment—an environment that is in serious trouble. But this series is not a conservation series filled with problems of erosion and pollution and misuse of natural resources. In fact, in many programs such problems are either ignored or mentioned only in passing.

There are a number of reasons for this approach, according to Gary Breckon, instructor for the series. First, stressing problems, even when possible solutions are offered, results in a "turned off" and even hostile class. And, why not? What man is doing to his environment is depressing; the inability to control this abuse is extremely frustrating, especially to children. Further, as one child pointed out, it is the adults, not the children, who are running things; these are adult problems not the children's.

Also, these problems change rapidly in time and space. The problems of ten or twenty years from now may be vastly different from those we are attempting to cope with today. Instead of working with specifics, many of the programs tend to be abstract—concepts, more than facts, are stressed.

Inherit the Earth makes the student aware of his environment. The world is fascinating. It is filled with the excitement (for those who are aware of it) of colors, trees, ants, skyscrapers, hills, rocks, dust devils, fogs, people, hotdogs, aardvarks and camels. Without an awareness of the environment, the concepts and ideas presented in *Inherit the Earth* are only empty facts and memorized truisms.

With an increasing awareness of the environment comes the discovery of variation. Biologically, variation is a major factor in maintaining that phenomenon we call "the balance of nature." Along with the concept of variation comes the idea of adaptation. This is perhaps the most graphic and exciting way of demonstrating the effects of the environment on the inhabitants of this world. The meadow vole has adapted to the hawk in its environment; the mussel to the waves of its environment; and the manzanita to the periodic fires of its environment. The question is raised, however, as to the effect of change in these now stable environments.

Man is the factor to be reckoned with. His farms, cars, ideas, cities and very numbers are changing the nature of life on this planet. The ways we grow our food, design our buildings, dispose of our wastes and obtain our water are affecting and changing not only our world, but the worlds of our children, and of their children, and of their grandchildren. *Inherit the Earth* is about our legacy to these children and all children.

series rental price: $135.00 **nine titles**

series sale price: $1,440.00

produced by kqed educational services, san francisco, california

one: what is a community? (m-334)

20 minutes color r/$15.00 s/$160.00

The object of this film is to demonstrate that plants and animals are dependent on one another, and as a result of this dependency, there is an organization or structure to nature. This organization is often referred to as a community. A community is composed of plants and animals that live more or less together within an area with a similar environment. The community may be as small as a gallon jar aquarium or it may be as large as the Pacific Ocean or as the world itself.

two: a cruel friendly place (m-335)

20 minutes color r/$15.00 s/$160.00

This film is concerned with adaptation. Specific ecosystems are investigated in order to show the close relationship between the organism and its environment. The environment can be seen as a set of problems for the organism; if the organism is capable of solving these problems it can exist in that environment. The methods an organism uses to solve the problems are adaptations. Some problems such as food and reproduction are faced by all organisms in every environment; others, like extreme temperatures, are specific to individual environments. This is not a nature study film, rather, various environment factors are stressed as well as adaptations to these factors.

three: where have all the farmers gone? (m-336)

20 minutes color r/$15.00 s/$160.00

This third film is concerned mainly with defining the role of agriculture and with showing some of its problems. Industrialized and urbanized, Americans often forget that man biologically is an animal. Our food even with its canning, freezing, processing and packaging, is still basically the same stuff that is required by oysters, catfish, pigeons and salamanders. Our energy comes only from sunlight that has been processed and packaged by green plants. Through agriculture, man has modified the nature of his food web. On a plot of land cleared for farming, he removes inedible organisms and replaces them with ones man can use. Despite these modifications, man remains dependent on the soil and the green plants growing in it for his energy.

four: spread out or squeeze in (m-337) [P]

20 minutes color r/$15.00 s/$160.00

This film discusses the effect that man as an environmental factor is having upon himself. Since 1925, the population of the earth has nearly doubled. This rapid increase in population is having profound effects on the nature of our lives. Biologically, it is resulting in overpopulation with the accompanying problems of famine, disease and pollution. An increase in population density also means an increase in the amount of contacts for man to deal with, and consequently more stimuli, both negative and positive, for his nervous system to cope with. This film makes the student aware of the fact that people are an environmental factor; and once this awareness is obtained the child is in a position to make his own observations on the effect of population on the environment.

five: a big exciting mess (m-338)

20 minutes color r/$15.00 s/$160.00

Our cities are massive paradoxes! Though still in their infancy they are suffering from decay. Though designed and created by man for man, they are becoming increasingly uninhabitable. Why? This film is an investigation of the city's anatomy: What are the parts of a city? What roles do these parts play? How well do they function? The idea of environmental planning is stressed. Planning is nothing more nor less than a tool to be used in dealing with our environment, and any tool, no matter how good it is, can be misused. The idea, then, is not to teach that planning is good, but that planning may be good.

six: can we make it any better? (m-339)

20 minutes color r/$15.00 s/$160.00

Whereas the last film was an investigation of the different parts of a city and their function, this film is concerned with the relationship of the parts one to another. The location of factories, homes and stores in a city is not just by random. Early industries had to be located near transportation routes and resources; workers lived within walking distance of their jobs; and stores were convenient to the residential districts. As the forms of transportation changed, so did the design of the city change. Amenity rather than distance became important in determining where families should be raised; more concentrated commercial zones became possible; and industries spread to new areas where land values were less. The film stresses how one factor—transportation—is involved in the shaping of our cities.

seven: what will we do with it? (m-340) [P]

20 minutes color r/$15.00 s/$160.00

America, a nation with advanced technological abilities, a deep concern for public health and a mania for cleanliness, is about to smother in its own waste products. This film explores some of the reasons behind this seeming paradox as well as methods currently used to prevent this suffocation. However, none of these methods, separately or concurrently, seem to be able to cope with the pollution of the environment. The film then discusses replacement of the concept of waste disposal with the idea of waste utilization. This is not an original or new idea, but it is foreign to the American way of thinking in terms of "no deposit, no return." And since our way of thinking is resulting in a "waste disposal crisis," perhaps some foreign thinking is necessary.

eight: the space eaters (m-341)

20 minutes color r/$15.00 s/$160.00

Previous films have been concerned with the importance of transportation in determining where population centers will be located as well as the importance of transportation in city design. But the role of the automobile in America goes far beyond such physical factors. It is more than just a form of transportation. The automobile is a way of life. This film presents the criteria for a transportation system and discusses the automobile in relationship to the criteria.

nine: what will we do on saturday? (m-342)

20 minutes color r/$15.00 s/$160.00

The last film is concerned with time. More specifically, it is concerned with leisure time. Our decreasing workday, coupled with increasing affluence, is resulting in more and more leisure time for the majority of our society. In turn, this new found leisure is creating some serious psychological and environmental problems. Our society can no longer stress vocational-oriented education alone; it must also begin to educate for the use of leisure as well.

man and his art

48

Man and His Art is a dynamic series of films designed to show not only what man has produced but also to aid the viewer in relating to works of art—both past and present.

Through the use of superb camera technique, the viewer can see into the work of art. Superimposed arrows show the movement within a painting; overlay lines designate the duplication of shapes and form as well as the use of the vanishing point. The eye of the camera removes figures completely or moves them within the work to show the necessity of their particular position in relationship to the entire composition. For the first time, many students will be able to see the masterful use of various techniques by many of the world's greatest artists.

The clanging modernistic works of Andy Warhol may not be as pleasant to some art connoisseurs as the quiet, serene works of da Vinci or Rembrandt—and yet both have their place in the world of art. This beautiful series provides the viewer an opportunity to communicate with the artist through his works.

Many visitors to a museum such as the Art Institute of Chicago, where this series was filmed, claim to have already made up their minds about art—they know what they like. The familiar subjects that copy reality perhaps recalling pleasant associations for the visitor are most likely pointed out as being "what they like." And even as many will reject the stark abstractions of the modern artist, they are willing to accept and even acclaim the tall, stark, steel and concrete structures of modern architecture while rejecting the decorative motifs of the past.

Art, therefore, is not a single entity such as a painting or a sculpture but rather a composite of all that man has created. *Man and His Art* explores various styles of artistic creation and with the help of each of the artists teaches us to see.

series rental price: $127.50 **six titles**

series sale price: $2,040.00

**produced by chicago's tv college at wttw-tv . . .
in cooperation with the art institute of chicago**

the shape of our vision (m-395) **[P]**

45 minutes *color* *r/$22.50 s/$360.00*

The first film of this exciting series examines the anatomy of a painting. Using Georges Seurat's *Sunday Afternoon on the Grande Jatte,* the viewer is taken inside the artist's work and discovers the relationships within it and with respect to other works of art.

The painting has the appeal of the familiar and yet creates a world of its own not truly reflecting reality. Through the use of the broken color technique, Seurat models his figures and captures a fleeting glimpse of reality from the view of the impressionist.

The techniques of Seurat—the relationship between line, mass and color; the geometric essence of his figures; divisionism in the use of color; and the movement within the painting—are compared with similar and contrasting techniques used by other artists including Picasso, Klein, da Vinci, Homer and others.

As necessary as technique is in a painting, the message the artist wishes to convey is equally important as shown in the works by such artists as Goya and Picasso.

The secret of each of the master works seen in this compelling film is that they enhance the life of everyone viewing them by helping all of us to find *The Shape of Our Vision.*

The above film from Man and His Art is available for distribution at the present time. The remaining five films in the series outlined below will not be available until after November 15, 1971.

style: the man and his work (m-396)

45 minutes *color* *r/$22.50 s/$360.00*

. . . a comparative analysis of the traits of style from the medieval Italian schools through the works of such artists as Rubens, Rembrandt, Picasso and Braque.

and there was light (m-397)

45 minutes *color* *r/$22.50 s/$360.00*

. . . a study of impressionism and artistic movement through the use of line and texture in paintings of Degas, Monet, Cezanne and others.

reflections of reality (m-398)

45 minutes *color* *r/$22.50 s/$360.00*

. . . nudes, landscapes and still lifes are the most familiar artistic subjects, this film discusses the reasons that could dictate an artist's choice of subject.

the painter's eye (m-399)

45 minutes *color* *r/$22.50 s/$360.00*

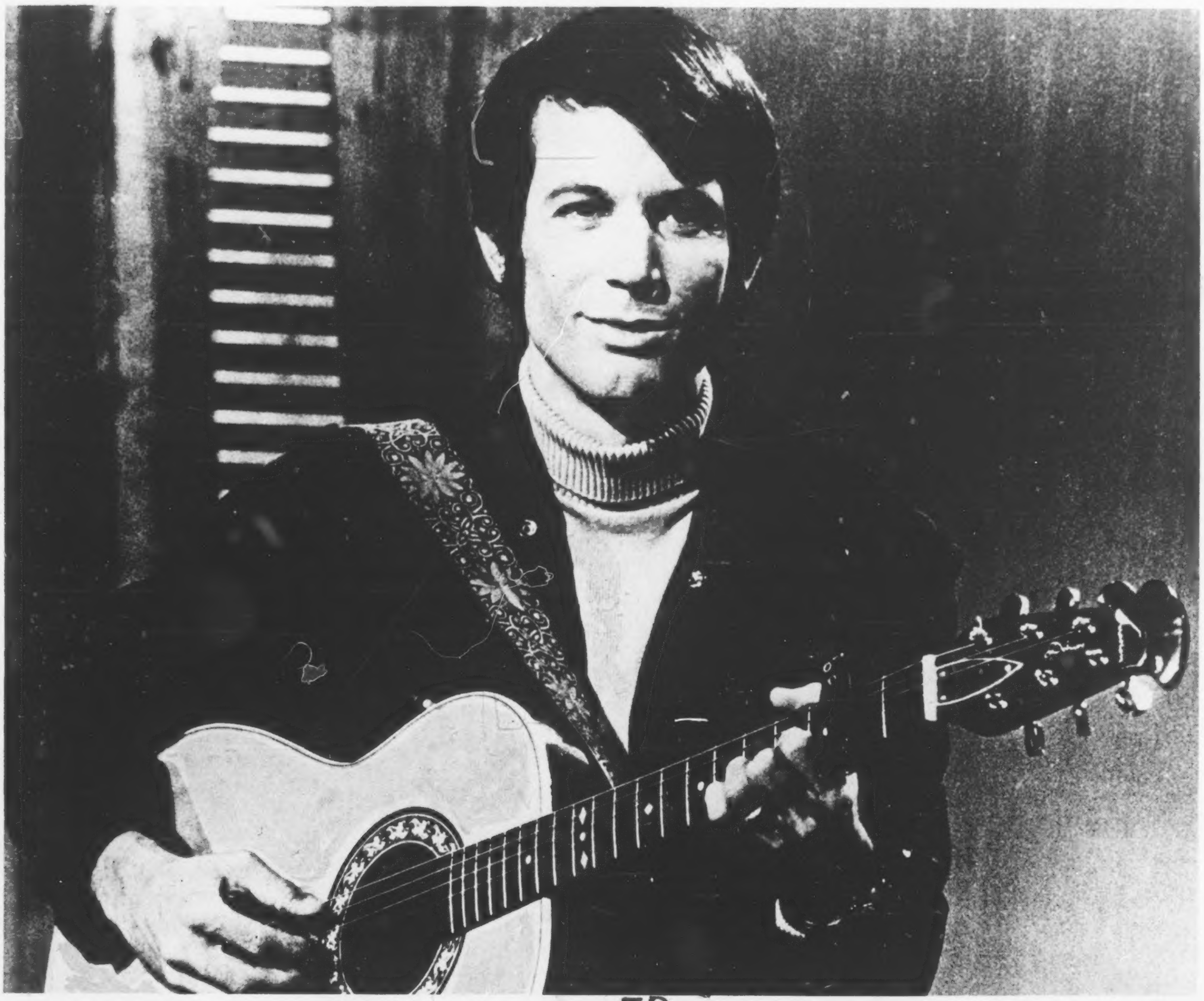
. . . gives an insight into the contemporary artists such as Kandinsky and Klee—their techniques in line and color composition— and compares them to older, more traditional artists.

non-western (m-400)

30 minutes *color* *r/$15.00 s/$240.00*

. . . an in-depth study of early Oriental art including the Buddha figure, bronze works and the importance of patina as well as the funerary figures. Also in this film is an exploration of the African collection at the Art Institute of Chicago.

music of america



Enjoyment of music, most often, is related to familiarity and understanding. People generally like the music that they "know." *Music of America* is designed to help the children "know" a greater variety of music and thereby derive a greater pleasure from the world of music that surrounds them.

The films are filled with specific references to composers, compositions and performers but these specifics are there because they are more interesting than generalities. It doesn't matter, however, if at first the child confuses Bach with Copland. If he likes the music, he will get them sorted out when he wants to hear more.

Included in the *Music of America* films are selections featuring folk singer John Hartford, guitarist Mason Williams and jazz great Duke Ellington. Balladier John Jacob Niles sings in the old folk ballad style; blues artist L. C. (Good Jumping) Robinson performs; Kid Charles and his Preservation Hall Jazz Band play the traditional New Orleans style jazz; folk singer Ed Ellison vocalizes; students from the San Francisco Conservatory perform; and a young jazz group who call themselves "Smoke" provide exciting instrumental improvisations.

These films can be used in the classroom in three different basic ways:

1. as a part of the music curriculum which integrates the programs with other music activities;
2. as part of the social sciences curriculum offering springboards into the discussion of many topics in the area of social sciences; or
3. as a self-contained weekly cultural event in the classroom that can stand alone without related classroom activity.

It is anticipated that most classroom teachers will use a combination of all three approaches.

Sc

Hostess of this series of films is Laura Weber, music instructor at the Urban School, San Francisco. She is a graduate of Oberlin Conservatory of Music and has taught at the San Francisco Conservatory of Music and San Francisco State College. She is best known for her nationally distributed television programs, *Time for Music, Folk Guitar* and *Folk Guitar Plus*. Mrs. Weber has written a number of books on instrumental music technique and music theory. As an artist, she has two phonograph records to her credit.

In the outstanding teacher's guide which accompanies these films, Mrs. Weber states:

"A lot of learning is just plain hard work. Students have to go through a certain amount of drudgery just mastering those skills that are considered absolute essentials in our present-day society. Music is part of our culture. It exists largely for our pleasure. Please make *Music of America* sessions fun. It is more important to enjoy a melody than to remember the name of the composer."

series rental price: $225.00 **fifteen titles**

series sale price: $2,400.00

produced by kqed, san francisco, california, in cooperation with the schools in the san francisco region

one: overture (m-343) **[P]**

20 minutes color r/$15.00 s/$160.00

The first film of this series is indeed an overture—an introduction and a preview of what is to be dealt with more thoroughly in later films. American music is a melting pot of sounds—some started here in our country like the American Indian chant and dance; some was imported and then developed here like jazz and much of our folk music; music from other countries that was not Americanized like classical symphonies and opera; and finally, music that came with the immigrants from their native lands. All of these are part of the *Music of America.*

two: what does music do? (m-344)

20 minutes color r/$15.00 s/$160.00

A basic theme of this film and actually of the whole series is that there is no category of music that is basically good or bad. There are good and bad symphonies, operas, folk tunes, rock and roll pieces, cowboy songs, jazz riffs—and, even more important, all of these varieties of music can be well or poorly presented. It is implied, but only implied, in this film that the child should not make a blanket condemnation of any type of music, but should try and judge each selection on its own merits.

three: american indian music (m-345)

20 minutes color r/$15.00 s/$160.00

There are musical themes for nearly every activity and characteristic of Indian life. While music is important in ritual and ceremony, it also plays a role in courtship, play and social gatherings. Dance is an integral part of Indian music. Dance songs usually consist of a few chanted syllables, but verse songs are used in courtship and prayer. It should be noted that the social gathering seen in the film was intended for the Indians themselves, not for the benefit of tourists.

four: music migrates (m-346) **[P]**

20 minutes color r/$15.00 s/$160.00

This film concerns the places from which American music came and also the movement of music westward across our country along with the migration of people. Included in the film is music from England, Germany, Greece and Scotland as it was brought to this country by European immigrants. Also heard in the film is some modern experimental jazz, a recreation of an early San Francisco concert of the gold rush days and music from the Orient.

five: music from mexico and the violin (short postlog) (m-347)

20 minutes *color* *r/$15.00 s/$160.00*

This film is concerned mainly with the Mariachi music of Mexico. Mariachi are small troubadour orchestras who play in a distinct folk style. Although Mariachi music is a form of popular entertainment, it is now being used in the church. Elements of Mexican, Indian, Spanish and African music can be found in the Mariachi sound. Other folk songs included in this film, such as "Cielito Lindo," are more in the tradition of the Spanish folk song or ballad. Mexican music has influenced the folk music of the United States, both through indirect influence and direct adoption of Mexican song and dance. The postlog includes a few highlights of a fascinating interview with Itzhak Perlman, internationally noted concert violinist. At the end of this segment Frank Foster, student violinist at the San Francisco Conservatory, adds—as a grace note—a brief excerpt from Bartok's Romanian dances.

six: appalachian music (m-348)

20 minutes *color* *r/$15.00 s/$160.00*

Featured in this film is the balladiering of John Jacob Niles, whose style harks back to that of the folk singer of early American colonial days and Elizabethan England. Many passages in the songs he sings are presented in a voice pitched in the soprano range. As well as being a balladier, however, Niles is a scholar of American folk songs. He has spent most of his life treading the back roads of America, gathering the folk songs of white and black. He has also written songs himself which so capture the folk idiom of America that many today mistake his compositions for early folk songs. He probably ranks second only to Stephen Foster as the greatest composer of songs that are mistaken for folk songs.

seven: blues and gospel (m-349)

20 minutes *color* *r/$15.00 s/$160.00*

Modern liturgical and nonliturgical outgrowths of Afro-American folk tradition are presented. L. C. (Good Jumping) Robinson sings, plays and talks about the Blues. A gospel church service is led by Rev. Jodie Strawther of the Corinthian Baptist Church, Oakland, California. Blues and gospel singing (a broad category that includes the so-called spiritual) are both direct descendants of the vocal tradition of the Black slave in America. It is a tradition that stems in turn from Africa, but one which has continued to evolve in America.

eight: jazz (m-350)

20 minutes color r/$15.00 s/$160.00

Jazz is the instrumental expression of the vocal tradition of Afro-American folk music. It developed in the South after the Civil War and became recognized as a musical entity around the turn of the century. It is, in the most general sense, music of an improvised nature based upon Afro-American musical tradition. Three kinds of jazz are heard in this film: traditional New Orleans jazz, with Kid Charles and his Preservation Hall Jazz Band; the middle period of jazz with Duke Ellington; and the "way out" modern, cool jazz of a young group called "Smoke."

nine: work songs—sea chanties (m-351)

20 minutes color r/$15.00 s/$160.00

The sea chanty or shanty is emphasized in this film. The basic concept conveyed is that work songs make the job seem lighter because they buoy up the spirits of the worker and supply him with a rhythm to work by. The viewer gets an idea of the rugged life in early America, particularly the life of the sailors. The cultured life of the cities and the chamber music of the time are contrasted with the hearty life and song of the men on the ships, in the fields and in the wilderness. Folk singer Ed Ellison sings a selection of sea chanties and John Jacob Niles appears again and sings "John Henry." The chamber music of the 18th century is performed by students at the San Francisco Conservatory.

ten: worship and ceremony (m-352)

20 minutes color r/$15.00 s/$160.00

Tribal ritual and ceremony make almost daily use of music (and dance). In our society one of the most important uses of ceremonial music is in the church. Music, including hymns and various chants, representing a number of different religious sects is heard in this film. The pipe organ, because of its importance in the church, is featured. The program closes with religious music in which instruments other than the organ or piano are used. Traditional Mariachi instruments are used in the Mexican mass and the Latin American Jazz Mass uses harpsichord, guitar, percussion section and double bass.

eleven: music of the rivers (m-353)

20 minutes color r/$15.00 s/$160.00

In this film a group of songs centered around the theme of the river are presented. This theme is important in American music as the river has been extremely important both in the history and in the folklore of America. This film provides a pleasant break between two rather heavy programs. It is a good opportunity to sit back and enjoy the artistry of Ed Ellison. Although the songs are heard as solo performances, most of them are structured as statement and response songs. Using this form, the leader is free to improvise without throwing the group singing the response or refrain off.

twelve: american composers (m-354)

20 minutes color r/$15.00 s/$160.00

A composer always relies upon what has gone before. He may merely be drawing broadly upon a general tradition of scale and harmony or he may only be creating a new instrumental arrangement for an existing melody. Early American composers were tied largely to European tradition. To break these ties, such composers as Ives, Copland and Gershwin drew from American folk song, jazz and Latin American music. In the film, Aaron Copland comments upon the evolution of composition in America. Mason Williams plays "Classical Gas" and comments on his sources. At the end of the film, another modern composer, John Hartford sings "I Sure Do Miss That Good Old Electric Washing Machine."

thirteen: dance (m-355)

20 minutes color r/$15.00 s/$160.00

Dance is an integral part of music. It is bodily movement in space to music—"the dimensional expression of music." Modern dance is a free form of dance, usually invented by the dancers themselves. Ballet is a traditional art based on a long evolution of steps and movement. Ballet is one of the most demanding of the performing arts, requiring long training and total dedication. In the film, a group of high school students perform in a sequence of modern dance largely created by themselves. Also, the Marin Civic Ballet, a semiprofessional company, performs a colorful comic ballet, "Clown Alley" to the music of Serge Prokofiev.

fourteen: the joy of singing (m-356)

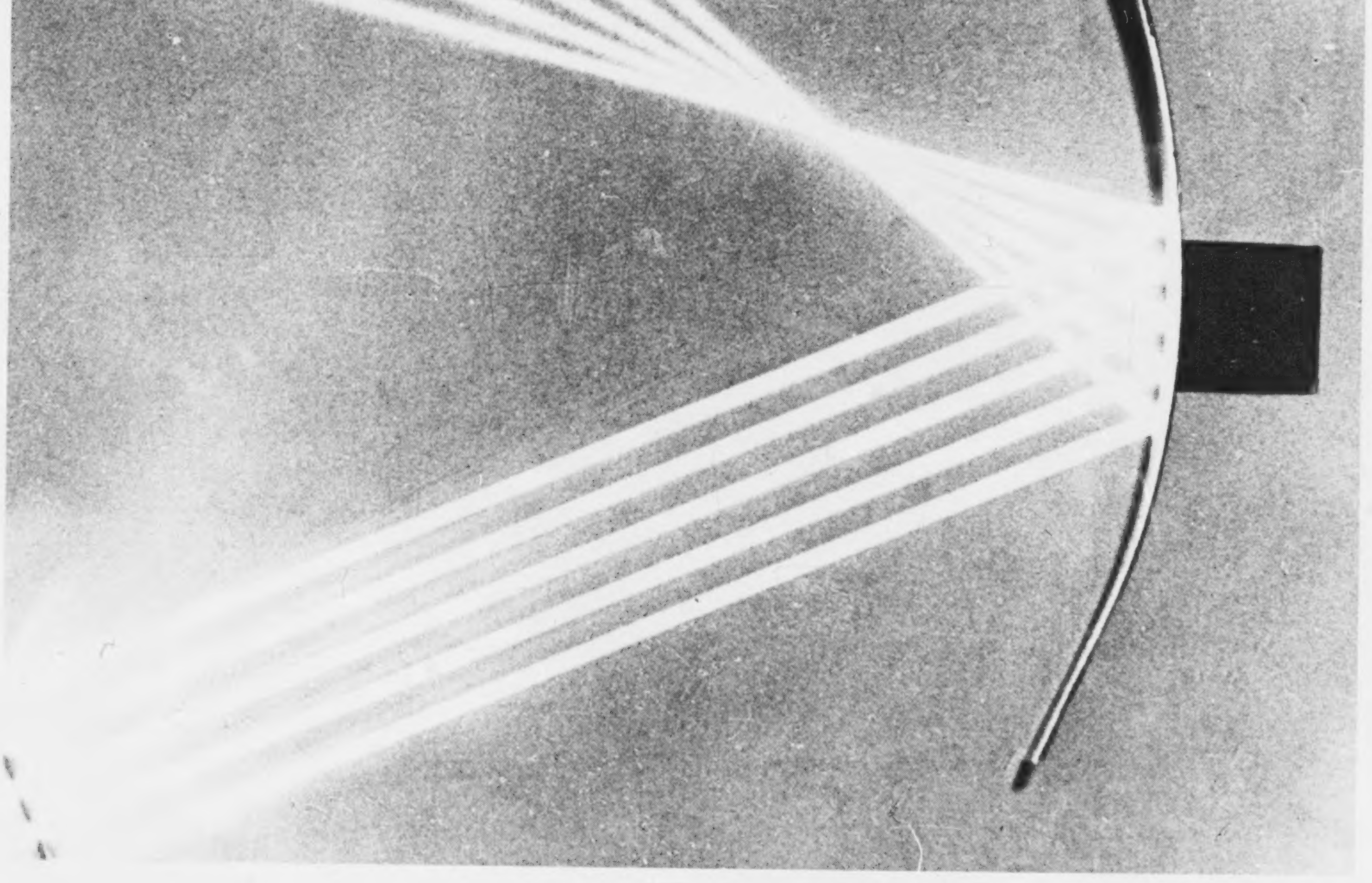
20 minutes *color* *r/$15.00 s/$160.00*

This film, the only really technical one of the series, deals with the structure of the scale and harmony. A barbershop group called "The San Andreas Faults" takes harmony apart in order to demonstrate the role each voice plays in building up harmonic structure. In a singing class, notes in the scale are related to tones and the viewers are invited to participate. Television teacher, Laura Weber explains the major diatonic scale to the students.

fifteen: opera (m-357)

20 minutes *color* *r/$15.00 s/$160.00*

Grand opera, as the name implies, is the "great work" of a composer. It combines the vocal and instrumental aspects of music with the stagecraft of the theater. Grand opera is normally tragic drama, comic opera being humorous or non-tragic. Light opera or operetta usually contains spoken dialogue, whereas opera is sung in its entirety. In the film, children who participate in the production of opera talk about their experiences in: *Aida* (Verdi) . . . *Tosca* (Puccini) . . . *The Young Lord* (Henze) . . . and *Don Quixote de la Mancha* (Massenet).



optics

Although there are minor variations in the physics textbooks in use in different countries, there remains a core of material which is common to all texts and it is upon this common core that this series of films is based.

The first nine films cover basic requirements in the study of light and the tenth is concerned with the wave theory of light. Although wave theory is not generally found in the majority of current texts at the secondary level, it is probable that the concept of transmission of energy by wave motion may be included in the future. In any event, the general opinion of teachers in several different countries welcomed the suggestion that a program on wave theory be included in this series of films.

Most teachers will agree that most of the conventional practical demonstrations in optics are lacking in visual impact. This is partly due to the difficulty of controlling ambient light level in the classroom and partly to the limitations of conventional laboratory apparatus. Moreover, the traditional class practical work involving pins, pencils and rulers tends to leave the student with the feeling that the subject is a geometric abstraction having very little connection with the behavior of light itself.

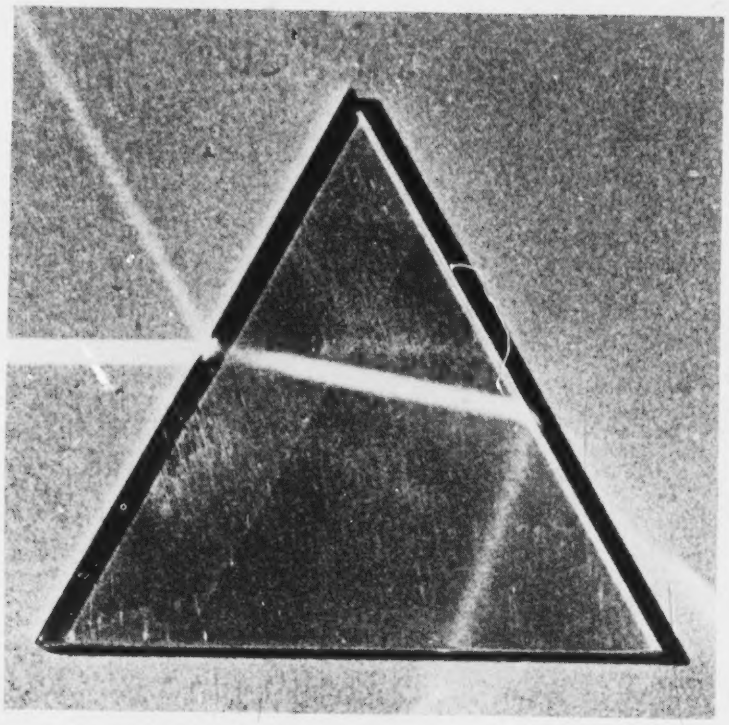
It is with these factors in mind that the films have been planned to present each teaching point with an effective practical demonstration which is subsequently reinforced by diagrams or film animation. Great emphasis has been laid on the visual presentation of the principles involved, thus establishing a firm basis on which the classroom teacher is free to expand and consolidate as he feels necessary.

In situations where shortage of teachers or laboratory facilties create special difficulties in science teaching, the series will provide sound fundamental teaching which must, of course, be consolidated by follow-up and class activities, suggestions for which are contained in the program guide which accompanies the films.

series rental price: $150.00 **ten titles**

series sale price: $1,320.00

produced by the centre for educational television overseas, london, england



one: light and sight (m-302) [P]

22 minutes *black and white* *r/$15.00 s/$132.00*

The aim of this film is to show what happens when we "see" an object, to explain the difference between luminous and non-luminous objects and to present the student with an overall view of the general properties of light including the concept of light as a form of energy.

two: light and shadow (m-303)

22 minutes *black and white* *r/$15.00 s/$132.00*

This film rests on the assumption that light travels in straight lines and shows how sharp and diffuse shadows are formed and their relevance to the eclipse of the sun. The construction and action of a pinhole camera is shown, also the construction and purpose of a simple ray-box.

three: reflection (m-304)

22 minutes *black and white* *r/$15.00 s/$132.00*

This film covers the laws of reflection and the formation and characteristics of the virtual image formed in a plane mirror.

four: curved mirrors i (m-305)

22 minutes *black and white* *r/$15.00 s/$132.00*

This film shows how light is reflected from concave and convex mirrors and how a real image is formed in a concave mirror.

five: curved mirrors ii (m-306)

22 minutes *black and white* *r/$15.00 s/$132.00*

This film continues the examination of the characteristics of the images formed by both concave and convex mirrors. The application of a convex mirror in a reflecting telescope is shown.

six: refraction i (m-307)

22 minutes *black and white* *r/$15.00 s/$132.00*

This film deals with the general effects of refraction at plane interfaces and teaches the laws of refraction.

seven: refraction ii (m-308)

22 minutes *black and white* *r/$15.00 s/$132.00*

This film continues the investigation of refraction beginning with the path of rays of light through a prism, followed by total internal reflection.

eight: lenses i (m-309)

22 minutes *black and white* *r/$15.00 s/$132.00*

The film begins with a comparison of the virtual images formed by other convex and concave lenses and then shows their opposing properties in relation to parallel incident rays. It also includes how a lens works and spherical aberration as well as the formation of a real image by a convex lens.

nine: lenses ii (m-310)

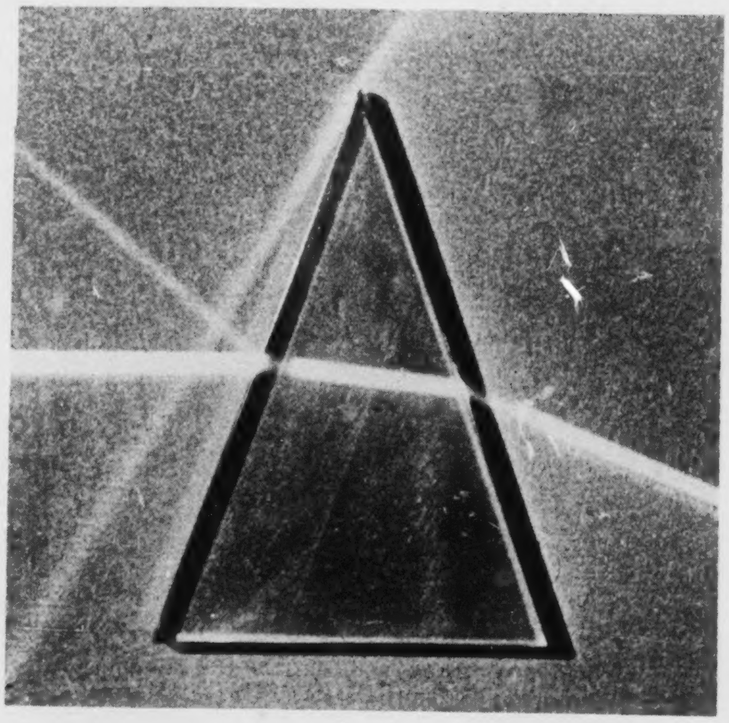
22 minutes *black and white* *r/$15.00 s/$132.00*

This film continues the study of the formation of images both real and virtual by a convex lens; the virtual image formed by a concave lens; application of principles to a camera; the action of the lens of the human eye; and defects of vision and their correction.

ten: light waves (m-311) **[P]**

22 minutes *black and white* *r/$15.00 s/$132.00*

The aim of this film is to offer the student some evidence that light does travel as waves. No mention is made of the nature of the waves since the concept of electro-magnetic radiation is well beyond the scope of discussion in this film. The reflection of waves in a ripple tank is shown to be in accordance with the laws of reflection derived from the observed behavior of light. Demonstrations of the diffraction of light and Young's fringes show that the behavior of light accords with the demonstrations of diffraction and interference in the ripple tank.



public health science

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"The public health nurse today is as much a social science practitioner as she is a practitioner of the techniques . . . of nursing."

This statement was made by one of the dozen renowned lecturers appearing in *Public Health Science*, a series of black and white films in public health nursing education.

The statement is perhaps a key to the conceptual theory that lays behind production of *Public Health Science*—for the series is indeed comprised of myriad experiences in social understanding . . . and emphasizes the importance such understanding plays in the proper training of today's nurse.

The purpose of this series is to provide high-quality instruction in public health science, including specialized teaching resources, for the baccalaureate nursing program. However, these films would also have relevance for graduate refresher training . . . or in a program of continuing nursing education.

The series was produced at ETV station KUHT (Houston) by the College of Nursing of Texas Woman's University in cooperation with the Southern Regional Education Board and the nursing schools of Duke University, Emory University, the Medical College of Georgia, the Medical College of Virginia and the Universities of Kentucky, North Carolina and South Carolina.

The course is organized in five major sections: Foundations of Public Health, Biostatistics, Epidemiology, Community Organization, and Bioenvironmental Health. The units have been designed to be used independently of one another, dependent on the needs and objectives of the classroom instructor. Further, the lessons within each unit were also designed to be used independently to provide for more flexibility and perhaps more specificity in meeting the classroom instructor's needs.

The content in the five units of the course is comprised of those major and basic concepts usually included in a public health science course. Because of the specialization inherent in each of the areas, twelve authorities in the field of public health were secured to teach the series.

series rental price: $450.00 **thirty titles**

series sale price: $2,760.00

produced by texas woman's university at kuht-tv, houston, texas

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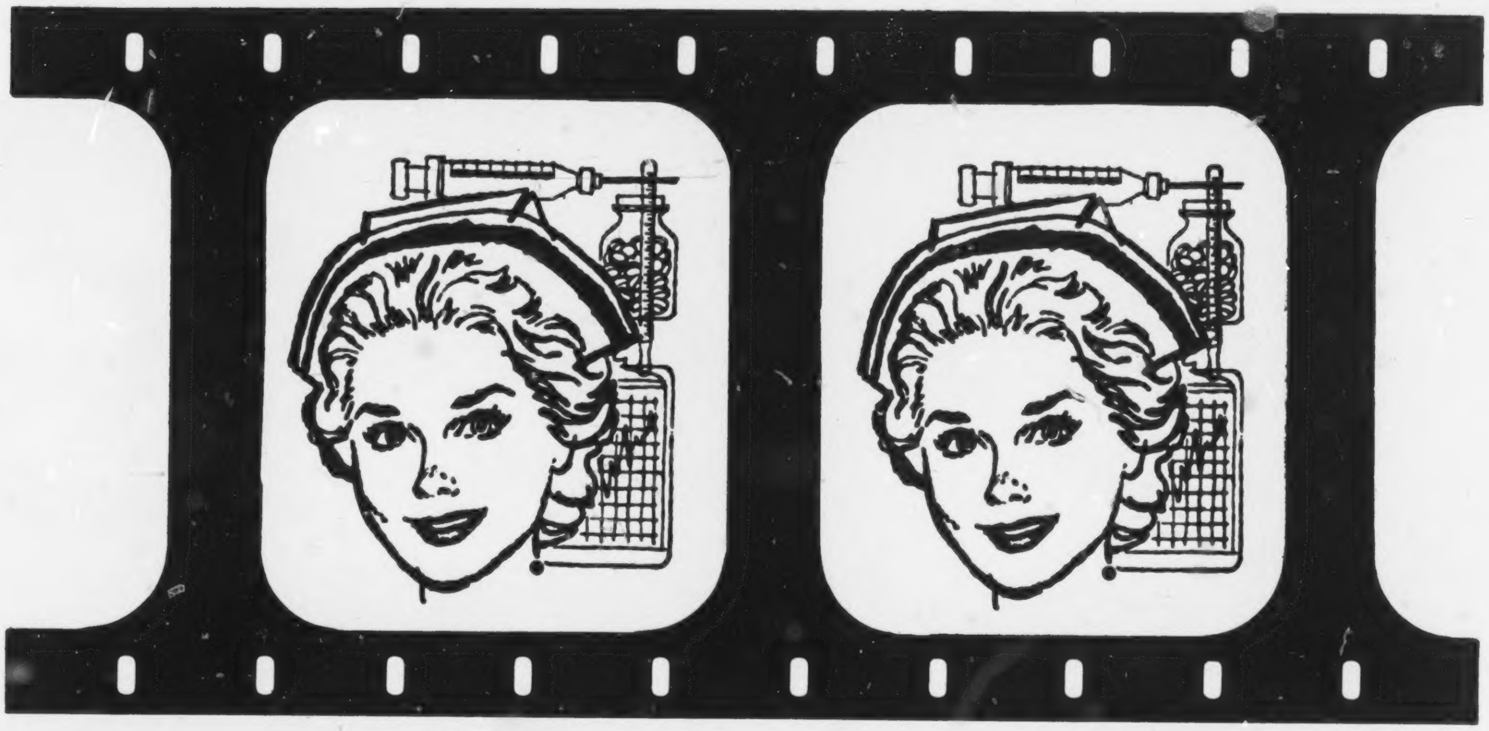


unit i foundations of public health

This unit explores the meaning of health—individual health and community health—the health enterprise, and the individual's interaction therein. Each film demonstrates some of the effects of change as they relate to the individual, his family and his community.

one: social forces and their implications to public health (m-262)

30 minutes *black and white* *r/$15.00 s/$92.00*

Some of the broad social factors which create change in a community, in its pattern of living, and thus in its health, are presented. (Dr. Schulman).

two: high-level wellness in the world of today (m-263)

30 minutes *black and white* *r/$15.00 s/$92.00*

The definition of wellness and some of its implications in the field of health are explored . . . and the concept of high-level wellness and its meaning are illustrated. (Dr. Dunn).

three: emergence of comprehensive health services in the united states (m-264)

30 minutes *black and white* *r/$15.00 s/$92.00*

This film explores the meaning of public health, traces the history of health service legislation, and evaluates a philosophy of individual and community responsibilties in matters of health. (Dr. Kissick).

four: scope and goals of the health enterprise (m-265)

30 minutes *black and white* *r/$15.00 s/$92.00*

This film reviews the dimensions of the health enterprise, including finances, personnel and organizational approach. (Dr. Kissick).

five: psychological factors applied to public health (m-266)

30 minutes *black and white* *r/$15.00 s/$92.00*

Discussed in this film are some of the psychological factors influencing the kinds of things people do or fail to do about their health. (Dr. Rosenstock).

unit ii biostatistics

This unit presents some basic statistical concepts and methods . . . and their application in community health by the health practitioner. (Dr. Glasser is studio teacher for the entire unit series of lessons.)

one: people and statistics (m-267)

30 minutes *black and white* *r/$15.00 s/$92.00*

After explaining the "how and why" of statistics, the film discusses the appropriateness of sample, design, collection, tabulation, analysis, and interpretation of data.

63

two: probability (m-268)

30 minutes black and white r/$15.00 s/$92.00

Presented are the meanings of probability, frequency distributions, the normal curve, types of data and cross tabulation. The viewer is also introduced to the presentation of data in graphic and tabular form.

three: health information systems (m-269)

30 minutes black and white r/$15.00 s/$92.00

The importance of thoughtful and accurate collection of data is stressed in this discussion of various types of health information systems. Methods of population study are examined with emphasis on their utility in public health planning.

four: basic measurement tools (m-270)

30 minutes black and white r/$15.00 s/$92.00

This film defines biostatistical rates and ratios and presents some of the more commonly used formulae dealing with mortality data. The problems and advantages of using specific death rates are discussed and the use of an adjusted rate is demonstrated.

five: more basic tools (m-271)

30 minutes black and white r/$15.00 s/$92.00

The construction and uses of graphic forms for presentation of data are considered . . . as well as the use of attack or incidence rates, prevalence rates and the Q Index.

six: estimation (m-272)

30 minutes black and white r/$15.00 s/$92.00

Measures of dispersion are discussed—the range, probability and normal distribution (as presented in the normal curve), and the uses and computation of standard deviation. Also explained in the film are the measures of central tendency—the mean, median and mode.

seven: tests of hypotheses (m-273)

30 minutes black and white r/$15.00 s/$92.00

This film presents the testing of hypotheses by the use of a test statistic (the Z score) and probability theory. The frame of reference is the normal curve which has previously been used for estimating characteristics of a population from a sample.

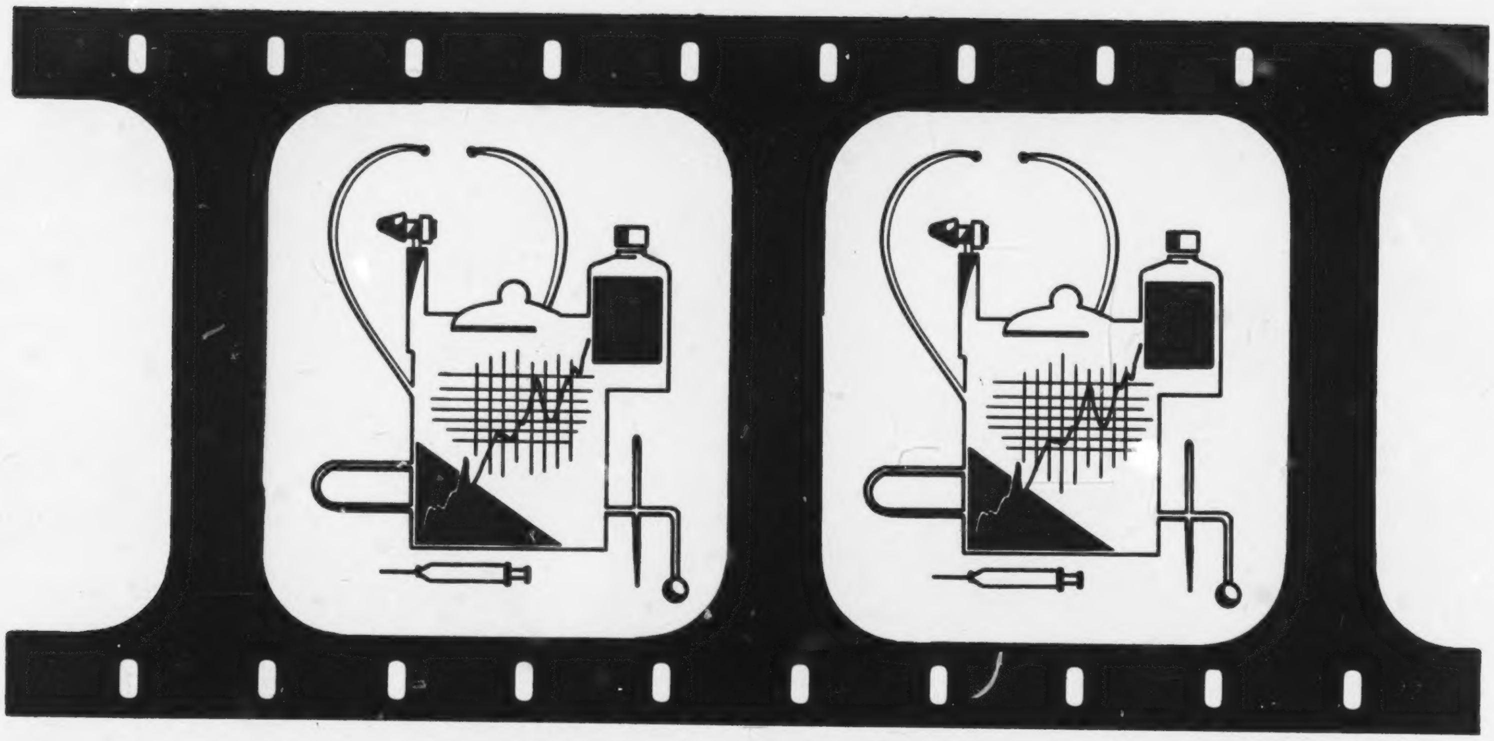
unit iii epidemiology

The epidemiological concept and its application in community health practice is discussed throughout this unit. Also presented is the application of epidemiological methods in clinical situations—with emphasis on its use to evaluate the outcome of nursing processes. (Dr. Slome is studio teacher for the entire unit series of lessons).

one: epidemiology—what's that? (m-274)

30 minutes black and white r/$15.00 s/$92.00

Epidemiology is defined in relationship to other sciences and to its use in public health practice. A triangle concept is used to demonstrate associations between health status, group characteristics and environment.



two: a glimpse of reality (m-275)

30 minutes *black and white* *r/$15.00 s/$92.00*

The advantages and disadvantages of the retrospective study are discussed . . . with emphasis upon how both might be used to evaluate the outcome of nursing processes.

three: when is a case a case? (m-276)

30 minutes *black and white* *r/$15.00 s/$92.00*

An epidemiological diagnosis of a group or aggregate is compared to that of an individual. The importance of uniformity of criteria, the validity of the measuring instrument and reliability in data collection are discussed as integral parts of making a diagnosis.

four: the way it is (m-277)

30 minutes *black and white* *r/$15.00 s/$92.00*

The uses and limitations of the following measurements are discussed in this film: mortality statistics, cross-sectional studies and the point prevalence rate. They are applied to the study of health and disease at the community level.

five: future health happenings (m-278)

30 minutes *black and white* *r/$15.00 s/$92.00*

This film presents the use of incidence rates in predicting future health events for a population . . . and discusses how, as a result of these predictions, preventive health services can be planned and executed.

six: "associates" can "cause" happenings—control them! ! (m-279)

30 minutes *black and white* *r/$15.00 s/$92.00*

The meanings of associations, the control variable and the selection of groups for study are discussed . . . with attention given to the determination of cause when several associations are present.

seven: we need from time to time (m-280)

30 minutes *black and white* *r/$15.00 s/$92.00*

This film presents the steps in scientifically evaluating the outcomes of health services.

unit iv community organization for health services

This unit provides a view of the systems of community forces related to contemporary community health problems. Focus is on the nature of contemporary health problems, a systems approach to analysis and planning and management . . . as related to these problems. (Mr. Livenstein is studio teacher for the entire unit series of lessons.)

one: the contemporary community scene (m-281)

30 minutes *black and white* *r/$15.00 s/$92.00*

This film explores the meaning of "community" and the elements contributing to the complexities of today's community health problems.

service
for
rural
suburban
and
inner city

two: framework for viewing contemporary health problems (m-282)

30 minutes *black and white* *r/$15.00 s/$92.00*

Using the health problem of alcoholism to illustrate the framework, this film addresses itself to the following questions: What is the nature of the problem for which health services are organized? What are the elements that play a part in the problem? What is the nature of interaction among the elements?

three: a model for community health problem analysis and intervention (m-283)

30 minutes *black and white* *r/$15.00 s/$92.00*

This film features a discussion among the film instructor and students from different professional schools. The discussion takes place in a section of a metropolitan city that has inadequate health facilities and services and where the students developed a health project to meet some of the residents' health needs.

four: agency structure and health service delivery (m-284)

30 minutes *black and white* *r/$15.00 s/$92.00*

In order to illustrate some of the continuities and discontinuities in service delivery as related to agency structure, this film presents the "A" family and its health problems. Explored is the relationship between continuous service delivery and the ways in which agencies function.

five: community development for community health (m-285)

30 minutes *black and white* *r/$15.00 s/$92.00*

This film presents the difference between community organization and community development. The concept of community development is further explored by a discussion of four models of community development in action.

unit v bioenvironmental health

The introductory content of this unit looks at environmental health from an ecological point of view. Attention is then given to selected environmental health concerns and problems.

one: man and his environment (m-286)

30 minutes *black and white* *r/$15.00 s/$92.00*

The concept of ecology is used in this film to explore the relationship of man to environment and how man has striven to control the environment . . . or to adjust to what he could not control. (Dr. May).

two: survival (m-287)

30 minutes black and white r/$15.00 s/$92.00

The concept of ecology is continued . . . in a discussion of man's use of judgment in protecting and maintaining the essential elements of his environment for survival. (Dr. May).

three: public health aspects of the residential environment (m-288)

30 minutes black and white r/$15.00 s/$92.00

The relationship between the elements of the residential environment and health are discussed . . . as are the responsibilities of health agencies in programs of housing improvement. (Mr. Mood).

four: occupational health (m-289)

30 minutes black and white r/$15.00 s/$92.00

This film constitutes a brief look at the evolution of occupational health . . . with the focus on those factors influencing the development of occupational health services. The scope, functions and objectives of occupational health programs are discussed and explained. (Dr. Sterner).

five: migrant health (m-290)

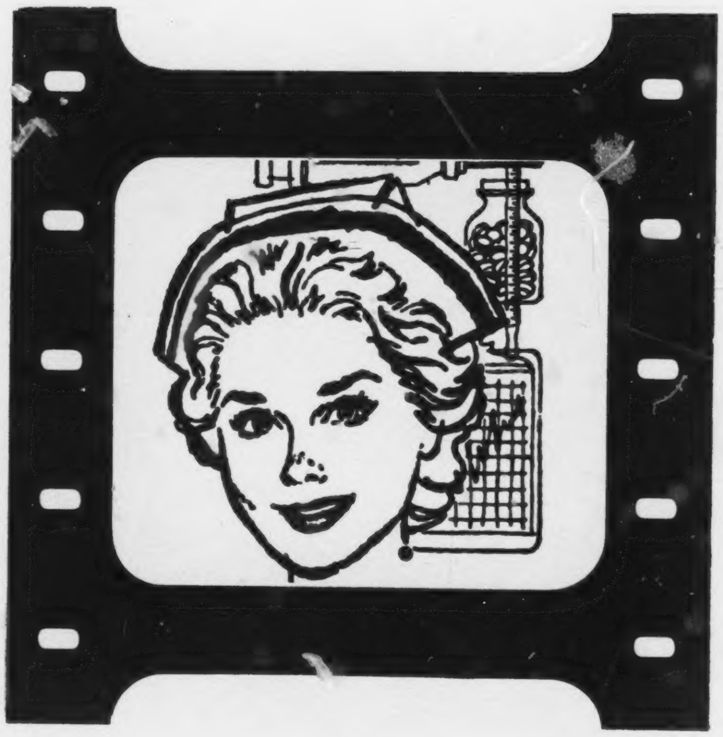
30 minutes black and white r/$15.00 s/$92.00

Certain insights into the phenomenon of migratory agricultural labor provide a general overview of the subject—the characteristics of the migrant laborer and the public health implications regarding the migrant and his way of life. (Mr. Browning).

six: air and water pollution (m-291)

30 minutes black and white r/$15.00 s/$92.00

This film identifies the nature of water and air pollutants. The major focus is on methods of management and the problems inherent in air-water quality management. The future prospect for usable air and water is given some consideration. (Dr. Chambers).



sportsmanlike driving

A highly effective combination of positive teaching . . . and strong visual experiences.

This in a "nutshell" is *Sportsmanlike Driving*, a driver education course produced by the South Carolina ETV Network under the auspices of the American Automobile Association.

The thirty films, fourteen in color, sixteen in black and white, cover a broad range of practical and thoughtful interests—from basic hand and foot coordination . . . to the economic significance of being a good driver.

Harold O. Carlton, educational consultant for the American Automobile Association is the on-screen teacher for *Sportsmanlike Driving*. His positive, direct and highly personal manner—garnered from years of driver education experience—gives the course an A-Plus in viewer appeal.

Fourteen months of painstaking work were involved in the production of this outstanding course. The producers exercised great care in seeking locations and conditions which would effectively and graphically demonstrate the instructive points of each film.

Illustrative concepts presented in the lessons of *Sportsmanlike Driving* will reinforce the classroom instructor with demonstrations of the most widely-accepted techniques and principles of safe driving. Leading safety and driver education specialists throughout the country were consultants during preparation of this series, thus making it one of the most thoroughly researched courses available for instruction today.

Adding in great degree to the instructional effectiveness of *Sportsmanlike Driving* is the depiction of all elements involved in the driving process. The viewer sees not only the external aspects of certain trouble-situations (*e.g.*, an auto in a skid) but also gets a close-up look at the driver's corrective actions (*e.g.*, proper hand and foot movements).

A teacher's guide accompanies the films and both the films and the guide are designed to be compatible with *Sportsmanlike Driving*, long recognized as the standard textbook for driver education in the United States.

Also being made available are thirteen selected lessons from the full course, termed a "Refresher Series". This selection was chosen to provide users with a review-type series geared for the experienced driver who may derive benefits from being reminded of some important driving principles either forgotten or neglected over the years. Lessons comprising this "Refresher Series" are coded with a star in the film listing.

total series rental price: $450.00 **thirty titles**

total series sale price: $1,879.00

refresher series rental price: $195.00 **thirteen**

refresher series sale price: $770.50 **titles**

produced by the south carolina etv network under the auspices of the american automobile association

a time to live (m-225)

30 minutes *black and white* *r/$15.00 s/$43.50*

This film deals with the development of a personal commitment on the part of the individual driver to accept the responsibility of protecting himself and others from traffic accidents. ☆

how the automobile runs (m-217) [P]

30 minutes *black and white* *r/$15.00 s/$43.50*

A review of the general operation of a motor vehicle power plant. An explanation of generation and transfer of power to the drive wheels and proper operation and maintenance of the vehicle are presented in non-technical language and easily understood terms.

taking care of your car (m-224)

30 minutes *black and white* *r/$15.00 s/$43.50*

The importance of motor vehicle care and maintenance—tires, brakes and lights for safety . . . engine up-keep and adjustment for economy of operation. ☆

physical fitness and traffic safety (m-221)

30 minutes *black and white* *r/$15.00 s/$43.50*

A discussion of how a driver's health, intelligence, sense of responsibility and reactions under stress can cause variances in his ability. The film stresses the recognition of disabilities, whether they be temporary or permanent, and the responsibility a driver must accept in order to compensate for them.

the eyes of the driver (m-213)

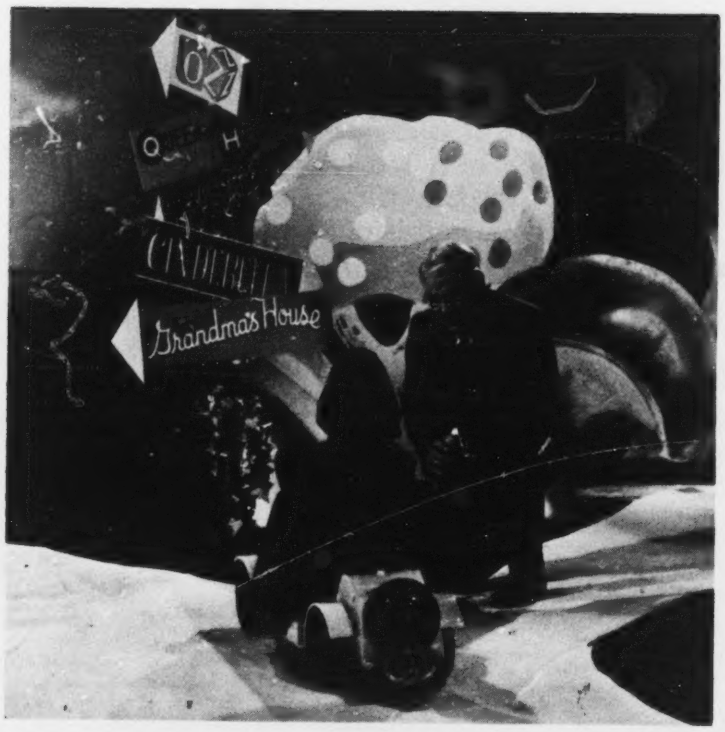
30 minutes *black and white* *r/$15.00 s/$43.50*

This film emphasizes the idea that good vision is not only clarity of vision but also good distance judgment, depth perception and field of vision . . . and that all these factors have an important bearing on accident-free driving. ☆

attitude and behavior of a good driver (m-203)

30 minutes *black and white* *r/$15.00 s/$43.50*

The characteristics of an individual which can cause poor driving practices are explored. This film also creates an insight in the individual to help him avoid or overcome behavioral problems. ☆



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traffic laws made by nature (m-228)

30 minutes black and white r/$15.00 s/$43.50

A simple demonstration of the physical laws of friction, gravity, inertia and impact as they involve the operation of a motor vehicle. Film emphasis is on the value to the driver of knowing and understanding these physical laws . . . and the results which occur if the laws are violated. ☆

traffic laws made by man (m-227)

30 minutes black and white r/$15.00 s/$43.50

This film notes that an understanding of the reasons for traffic laws, rules and regulations can help bring about an orderly, accident-free traffic flow. The role of all levels of government in the development of such laws is described and explained. The points are personalized by application of the laws to the individual driver. ☆

motor vehicle laws (m-219)

30 minutes black and white r/$15.00 s/$43.50

To further personalize the application and use of traffic laws, detailed answers are given to questions concerning driver licensing, vehicular equipment, speed laws, road racing, reckless driving, signalling, traffic control devices and the various driver violations which can result from lack of knowledge or understanding.

traffic law observance and enforcement (m-226)

30 minutes black and white r/$15.00 s/$43.50

In this film, the viewer is led to better understand the problems faced by law enforcement officials and to the need for good traffic courts to protect the innocent and punish the guilty. Also emphasized is the idea that respect for traffic law enforcement is nil unless the driver himself has a strong desire to obey traffic laws without deviation. ☆

driver's permit or operator's license (m-207)

30 minutes black and white r/$15.00 s/$43.50

This film emphasizes the importance of licensing through a discussion of the "Point System", the National Driver Register Service, and financial responsibility laws and their application. Also discussed are many misconceptions people have in regard to the reasons for licensing . . . and the uniformity problems in licensing which exist from state to state.

getting ready to drive (m-216)

30 minutes color r/$15.00 s/$84.50

Related in this film is an understanding of gauges, safety aids and starting and control devices common to most automobiles. The need for familiarity with these devices and the development of habit patterns in their use is demonstrated.

fundamental driving techniques i (automatic transmission) (m-214)

30 minutes color r/$15.00 s/$84.50

This film demonstrates the proper procedures for starting the engine, starting and stopping the car, observation and signalling practices. Emphasis is placed not only on the mechanical actions of hand and foot but also on head and eye movements, thus stressing the importance of safety practices in habit-forming techniques.

fundamental driving techniques ii (standard transmission) (m-215)

30 minutes color r/$15.00 s/$84.50

Explained is the use of the gears, the procedures for starting and stopping and the necessity for a high level of foot and hand coordination. The teacher notes that persons seeking employment as truck or bus drivers would need to be highly skilled in the use of such a transmission system.

basic maneuvers i (turning and backing) (m-204)

30 minutes color r/$15.00 s/$84.50

This film contains detailed explanations of the procedures involved in making right and left turns and in backing and turning around. The teacher notes that such maneuvering skill comes only as a result of patient demonstration and a great deal of practice on the part of the new driver.

basic maneuvers ii (hill starts and parking) (m-205)

30 minutes color r/$15.00 s/$84.50

This film demonstrates the basic skills needed to make smooth starts on various types of inclines, and to park successfully either at an angle or parallel to a curb or roadside. Attention is also given to the added skills necessary when using a standard transmission auto for hill starts and parking.

advanced driving (m-201)

30 minutes color r/$15.00 s/$84.50

Stressed in this film is the fact that a truly expert driver must have a well-developed "defensive driving" ability and should be cautious of the accident traps known as "errors of assumption". The film illustrates well-known situations and little-known remedies for evasion of these danger-situations.

night driving and seeing (m-220) [P]

30 minutes color r/$15.00 s/$84.50

This film illustrates the many problems of driving at night—glare blindness, slow glare recovery, shadows, night blindness, overdriving headlights, the illusion on the part of some drivers that they drive better at night, the use of sunglasses by the night driver—and the "defensive driving" measures available to combat these problems. ☆

reaction, braking and stopping distances (m-222)

30 minutes black and white r/$15.00 s/$43.50

Actual situations where emergency stopping is necessary cannot be often demonstrated to a student in a driver education class. This film graphically illustrates such situations, grounding the student in the concepts of car control and the need for a "cushion of safety". ☆

driving in cities and towns (m-209)

30 minutes color r/$15.00 s/$84.50

Ten fundamental skill-operations are demonstrated. Among the ten: adjusting speed for conditions, driving ahead on traffic lights, controlling speed at intersections, recognizing hazards and driving cooperatively. The need to drive defensively permeates this film, which has value for both the inexperienced driver and the long-time driver when exposed to the complexity of big city or strange city traffic. ☆

driving in the country (m-210)

30 minutes color r/$15.00 s/$84.50

This film explores the need for awareness at all times by the driver who, finding himself in more or less open country, often tends to relax. Certain defensive procedures are illustrated: how to protect oneself from careless, sleepy or inconsiderate drivers; the techniques of driving on curves, over hill crests and returning to the pavement after inadvertently driving on the road's shoulder. Techniques and procedures for passing and overtaking are also demonstrated. ☆

driving on freeways (m-211)

30 minutes color r/$15.00 s/$84.50

Emphasis in this film is on the need for extreme driver alertness and caution despite the seeming ease of freeway driving. New and unique problems attendant to driving on these types of roads are explored in this film: the higher speed requirements; the distance between service facilities and the plain unbroken monotony of uninterrupted driving. The film also demonstrates the particular skills that must be acquired in overtaking and passing and in entering and leaving such a road. ☆

driving under adverse conditions (m-212)

30 minutes color r/$15.00 s/$84.50

Hazardous weather driving conditions and what one may do to minimize or eliminate such dangers are the main concern of this film. Among the hazards shown: rough, wet and icy roads; loss of traction resulting in skidding; snowy roads; temperature changes which influence loss of traction; gravel roads and gravel on pavement; oil and grease on pavement; unusual pavement surfaces; and driving at night and twilight. ☆

skids and skidding (m-223)

30 minutes color r/$15.00 s/$84.50

This film very graphically demonstrates the different kinds of skids and combinations of skids . . . and the different defensive actions which can aid in regaining control of the vehicle in such situations.

DRIVER EDUCATION

alcohol and drugs vs. safe driving (m-202)

30 minutes black and white r/$15.00 s/$43.50

Material in this film is based upon the fact that the use of alcohol and common drugs by drivers has become a matter of major importance. This film develops an understanding of the behavioral effects of alcohol and drugs and how these effects make safe driving almost impossible. Enforcement approaches to the problem are also discussed through a demonstration of the use of a chemical breath test analyzer.

traffic safety, vehicle design and equipment (m-230)

30 minutes color r/$15.00 s/$84.50

Major emphasis in this film is placed on the use of safety equipment by the driver and his passengers. Also discussed is the growing importance of auto structural design as it relates to minimizing the incidence and severity of accidents.

driving as your job (m-208)

30 minutes black and white r/$15.00 s/$43.50

This film is concerned with all persons who must drive as "a part of their jobs". It tells of numerous positions in industry, business and the arts which demand a high level of driving proficiency and an accident-free record. It demonstrates the military dependence on motor vehicle transportation and the need for development of highly skilled specialists. In the vocational field, the film points out how important driver training as a profession in itself has become.

buying and insuring your car (m-206)

30 minutes black and white r/$15.00 s/$43.50

The importance of wise auto purchasing and insuring is stressed in this film. The various types of automobile insurance, with amounts of coverage and approximate cost, are explained in layman's language.

map reading and trip planning (m-218)

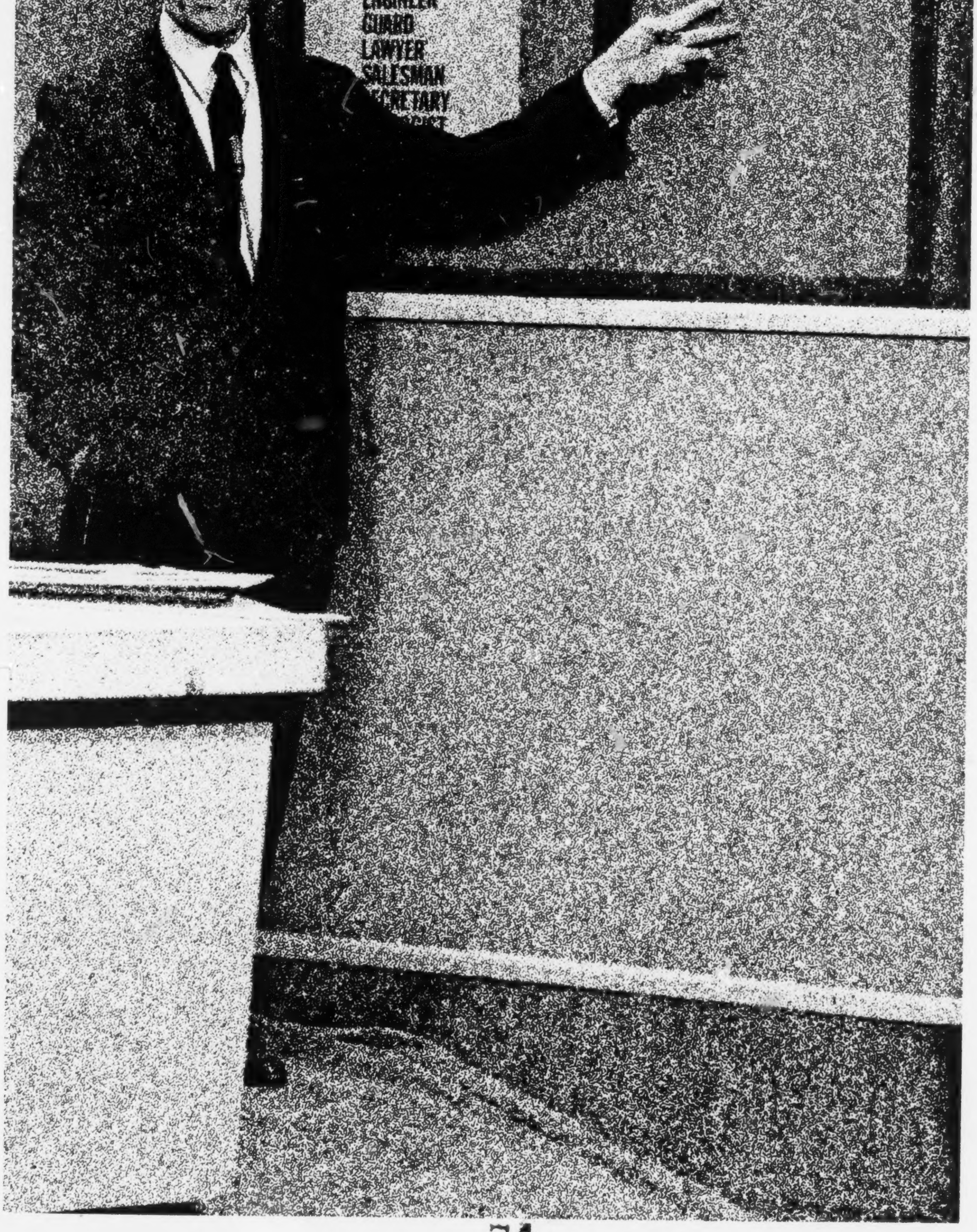
30 minutes color r/$15.00 s/$84.50

Thoughtful organization and planning is necessary to get the most enjoyment from a trip . . . and to make it as safe as possible. Road maps and their use, and domestic and foreign trip planning are discussed. There are many suggestions on how this planning can result in added pleasure, convenience and safety.

traffic—present and future needs (m-229)

30 minutes black and white r/$15.00 s/$43.50

This film is founded on the presumption that good traffic citizens are made and that one of the functions of a driver education course is to provide a foundation for good citizenship. Pointed out and explained to the traffic citizen are: the problems of highway and traffic engineering; methods of financing streets and highways; and probable needs of the future.


ORIGINAL SKILL
ACCOUNTANT
CHEMIST
DRAFTSMAN
ELECTRICIAN
ENGINEER
GUARD
LAWYER
SALESMAN
SECRETARY
SUPERVISION
MANAGEMENT

success in supervision

> *"The productivity and happiness of workers . . . depends not only on their individual skills and training, but also on the organization of the working group of which they are a part. A key man—a key man in any organization—is the supervisor. Not only is he important for efficiency and economy of operation, but the effectiveness of workers on the job depends to a large extent on the skill of the supervisor under whom they work . . ."*

This statement by John W. Macy, Jr., former chairman of the U.S. Civil Service Commission, is in the forward to the study guide prepared for use with *Success in Supervision* and establishes the framework on which this series of films is based.

The series, produced by the Graduate School of the United States Department of Agriculture at WETA-TV in Washington, D.C., is introductory in nature. Meant for those with little or no systematic training in supervision and administration, it can, however, also be of value to the more experienced professional who is seeking improved production and better relationships with his people.

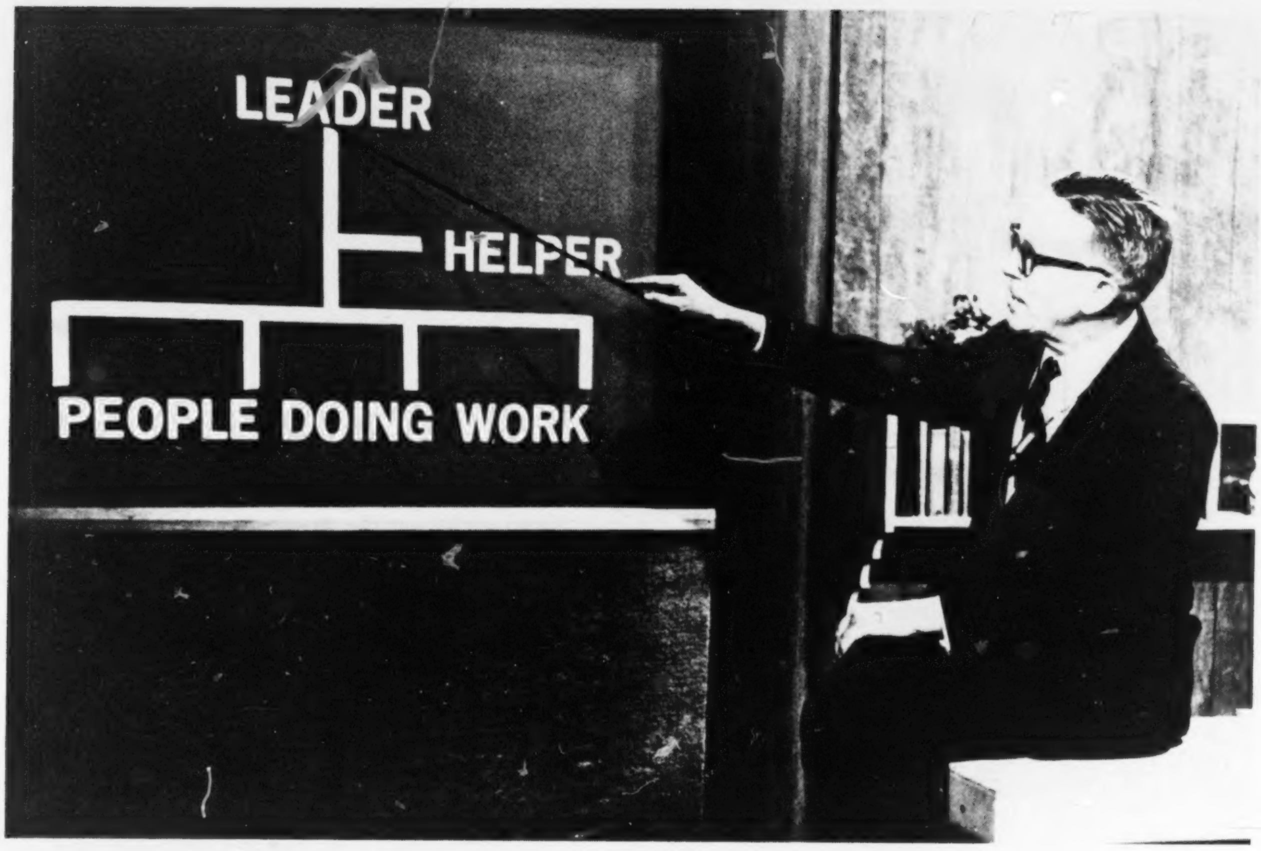
These black and white films can be used as direct training with no assigned readings and course work . . . or, through either purchase of prepared course materials or development of your own instructional materials, can be used to complement or strengthen an existing supervision instruction program in your own organization.

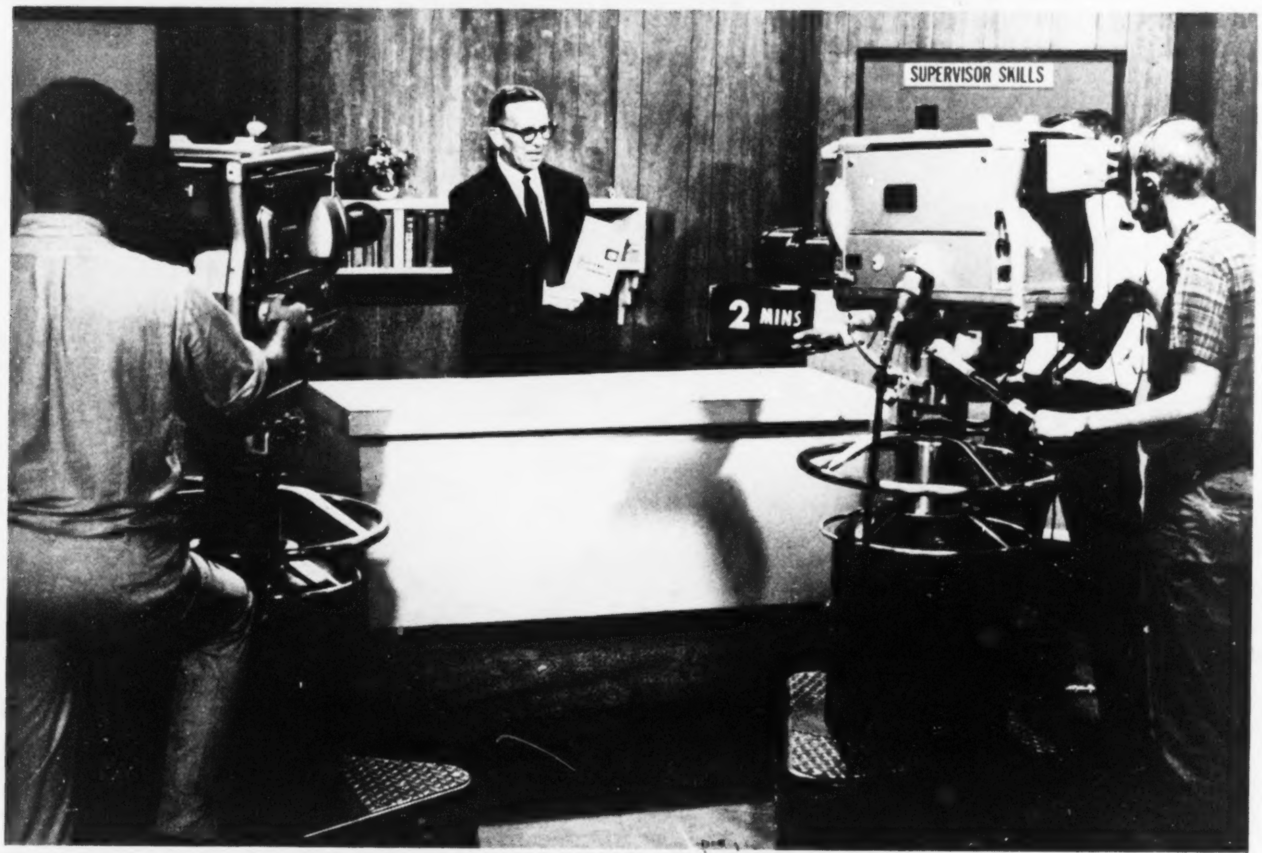
The on-screen instructor for the series of films is William R. Van Dersal, Ph.D., Deputy Administrator for Management, Soil Conservation Service, U.S. Department of Agriculture. The principles he speaks of in *Success in Supervision* have been tested in government and business throughout the United States and abroad.

series rental price: $180.00 **twelve titles**

series sale price: $1,500.00

produced by the graduate school of the united states department of agriculture at weta-tv in washington, d.c.


LEADER
HELPER
PEOPLE DOING WORK


SUPERVISOR SKILLS
2 MINS

one: working with people (m-245)

30 minutes black and white r/$15.00 s/$150.00

Discusses the way people become supervisors and relates some of the common mistakes made by supervisors who are inexperienced or untrained.

two: basic principles of supervision (m-246)

30 minutes black and white r/$15.00 s/$150.00

People need to understand clearly what is expected of them . . . and people must have appropriate guidance in doing their work.

three: basic principles of supervision (m-247)

30 minutes black and white r/$15.00 s/$150.00

Good work should be recognized . . . and poor work deserves constructive criticism.

four: basic principles of supervision (m-248) [P]

30 minutes black and white r/$15.00 s/$150.00

People must have opportunities to show that they can accept greater responsibilities . . . people should be helped to improve themselves . . . and people should work in a safe and healthful environment.

five: participation (m-249)

30 minutes black and white r/$15.00 s/$150.00

Shows how a supervisor can get his people to work with him to solve problems, set goals and get results.

six: motivation (m-250)

30 minutes black and white r/$15.00 s/$150.00

Discusses an exciting breakthrough by the psychologists—how one set of factors operates to produce interest, enthusiasm, job satisfaction and greater productivity . . and how another set of factors operates in an opposite direction to bring about job dissatisfaction, less productivity and resignations. The film shows how these factors can be used by the supervisor to help his people increase their productivity and job satisfaction.

seven: communications—talking and listening (m-251)

30 minutes black and white r/$15.00 s/$150.00

Emphasizes the importance of thinking before speaking . . . presents the difference between hearing and listening . . . and discusses techniques for conveying ideas orally and the techniques of listening with understanding.

eight: communications—writing and reading (m-252) [P]

30 minutes black and white r/$15.00 s/$150.00

Discusses basic writing ideas that can help a supervisor improve his written communications . . . and considers ways and means to read the large amounts of material that reach most people's desks.

nine: training (m-253)

30 minutes black and white r/$15.00 s/$150.00

Discusses the methods of determining how much money an organization can afford to put into training . . . and reviews a number of ideas basic to success in training or teaching people.

ten: organization (m-254)

30 minutes black and white r/$15.00 s/$150.00

Explains the difference between good organizations and poor ones . . . and suggests some ideas for development of a smooth-running organization.

eleven: planning, scheduling, organizing work . . . and work improvement (m-255)

30 minutes black and white r/$15.00 s/$150.00

Discusses how supervisors can plan and organize work . . . and tells about a simple approach to simplifying many jobs.

twelve: special problems (m-256)

30 minutes black and white r/$15.00 s/$150.00

Discusses techniques useful in problem cases that commonly confront the supervisor . . . also relates techniques for supervising people stationed at long distances . . . and outlines the job of the part-time supervisor.

turned on crisis

TurnedOn Crisis is the overall title of three correlated series on drug abuse. It began as a locally-oriented project designed to encourage community action in the drug abuse problem. The first series, *TurnedOn Crisis,* was produced by WQED/WQEX Metropolitan Pittsburgh Public Broadcasting.

From this locally-oriented project a three-phased national project has developed. Three series on drug use and abuse are directed toward the following target audiences: 1) *TurnedOn Crisis*—the entire community; 2) *Because We Care*—the educational community; 3) *Nobody But Yourself*—the junior high school student group. Series 2 and 3 have been developed by the WQED Educational Services. All three series, however, will prove of interest to the community at large.

The series, *TurnedOn Crisis,* features topic development of four main areas of concentration: information, prevention, rehabilitation and legislation. Drama, encounter sessions, panels, community discussion groups, documentaries and feature films were all utilized in the series.

Well-known personalities in the entertainment world, educators, psychologists, police officers, social workers, lawyers, judges—were asked to participate and their enthusiasm is evident throughout the series. Tear-filled eyes . . . angry voices . . . heated arguments, these are intermingled with intelligent and sobering statements, pertinent information and a spirit of cooperation.

Because We Care is designed as a positive approach to the drug problem for the educational community. In the series, educators discuss their roles and responsibilities in the drug education program and various techniques in group dynamics are demonstrated.

The series documents the individual reactions of urban, suburban and rural school board members to the drug problem and an attorney reviews the legal aspects of drug abuse. An example of a specific community's approach to the drug problem is illustrated. A group of urban high school students discuss the problem with an advisor of a National Leadership Training Institute on Drug Abuse. The advisor, in turn, role plays with a group of educators.

Throughout the series, viewers are reminded that there is no one solution to the drug abuse problem. Each community must assess its own needs and arrive at its own decision.

Nobody But Yourself is not the ordinary type of drug education program. Rather than emphasis on drugs and their harmful effects, the behavioral elements are interwoven with factual material.

Another unusual feature is that the series has no teacher and no textbook. The technique of peer teaching is utilized as the students themselves discuss problems related to drug use and abuse. In unscripted dialogue, the young people communicate directly with guest specialists such as an attorney, a psychologist and a national drug consultant as well as other concerned adults.

Through fast motion and special effects combined with dramatic vignettes and the ingenious use of puppetry, the concepts of self-identity, decision-making and alternative solutions are reinforced.

All of the films in these three drug series are available for free preview.

turned on crisis **eight titles**
series rental price: $240.00
series sale price: $3,840.00
produced by wqed/wqex metropolitan pittsburgh public broadcasting.

because we care **six titles**
series rental price: $90.00
series sale price: $1,440.00
produced by wqed educational services.

nobody but yourself **six titles**
series rental price: $90.00
series sale price: $960.00
produced by wqed educational services.

80

turned on crisis

one: because that's my way (m-368) [P]

one hour color r/$30.00 s/$480.00

This first film is a compelling one hour synopsis of a 16-hour encounter group session during which ten vastly different individuals confront each other's prejudices, experiences and values in the context of what is called "our drug-oriented society." The film begins with an expected set of responses from a group meeting for the first time. As the program progresses, the audience has the unique opportunity to witness the stripping away of code words and symbols which cover the reality of underlying feelings. Participants: "Amy," a college student; "Diane," a school teacher; "George," a college student, revolutionary and "soft" drug user; "Joe," a high school student; "Mac," a nurse whose son "overdosed"; "Paul," a narcotics officer with a hardline approach; "Randy," an ex-offender, ex-addict; "Russell," a high school student facing indictment on "soft" drug charges. Co-facilitators: Dr. Carl Rogers, psychologist, Center for the Study of the Person and author of *On Becoming a Person* and Dr. Anthony Rose, clinical psychologist and author. Producer: William McGaw, producer of "Journey Into Self," winner of the Academy Award for the Best Documentary Film of 1968.

two: the first dimension: information and understanding (m-369) [P]

one hour color r/$30.00 s/$480.00

Hosted by O. J. Simpson, running back for the Buffalo Bills, this film is a fast-paced, multilevel program which deals primarily with the delivery of facts and attitudes on drug abuse as a basis for further dialogue on the problem. Featuring nationally known participants, computer animations and a virtual barrage of factual information, the film includes a history of drug use, statistics on the spread of drugs today, the physiological effects of a number of these drugs and a montage of prevailing attitudes toward drug abuse. Personalities in the film include: Dr. Jesse Steinfeld, surgeon general of the United States: Dr. Helen Nowlis, professor of psychology, University of Rochester and author of *Drugs on the College Campus;* Dr. Sidney Cohen, consultant on drug addiction and narcotic abuse, National Institute of Mental Health; comedians Marty Allen and Frank Gorshin; golf pro Arnold Palmer; Greg Morris ("Mission Impossible"—CBS); Ed Nelson ("Silent Force"—ABC); Denise Nicholas ("Room 222"—ABC); Judy Pace ("The Young Lawyers"—ABC); and Percy Rodriquez ("Silent Force"—ABC).

three: say what we feel, not what we ought to say (m-370) [P]

one hour *color* *r/$30.00 s/$480.00*

In the style of the docuDrama—which is basically a form of improvisational theatre in a setting of reality—this film dramatizes the need for group sensitivity as members of a community of 30,000. "Wayne," confront each other on drug-related issues. In a series of interrelated vignettes, citizens of Wayne respond interpersonally and in groups to a situational context drawn from two documented case histories. One involved the community of Stamford, Connecticut, in 1969, when a proposal was made to introduce strict police supervision in the schools in order to curtail drug traffic and use there. The second concerned a Pittsburgh suburb in 1970, when a strong element in the community attempted to close a controversial youth center. Hard-driving group confrontations on the issues are juxtaposed with short interpersonal scenes and a series of lyrical film clips. Throughout the encounter sequences, "citizens" fail to touch base on the real issues at hand; their own private prejudices and emotions continually get in the way of collective group decision-making.

four: the shade of a toothpick (m-371) [P]

one hour *color* *r/$30.00 s/$480.00*

With the theme of adult sensitivity as the essential ingredient for successful drug prevention attempts, this film, hosted by David Susskind, documents a handful of drug prevention projects in motion across the nation, moves in on a panel discussion by law enforcement authorities on the role of organized crime in the drug crisis and features an appeal to parents by public television's Fred Rogers. Prevention projects documented in the program include a variety of approaches across the nation, among them: Totem West, a federally-funded crisis intervention drop-in center in Berkeley; the Stamford, Connecticut, experimental in-school curriculum which follows the behavior approach; and a total community effort to provide creative alternatives in a Pittsburgh suburb.

five: to keep it, you have to give it away (m-372) [P]

one hour *color* *r/$30.00 s/$480.00*

This film, an investigative report, explores a wide variety of approaches to drug abuse rehabilitation, including detoxification units, methadone maintenance, the live-in therapeutic community, the out-patient facility and the religious-based community. Interviews with staff members of various facilities, addicts and ex-addicts throughout the program provide insight into the feelings, problems and aspirations of the addict as well as reveal some common philosophies about rehabilitation. Generally, ex-addicts, on their way back to productive lives, cite helping others along the road has helped them to strengthen their own personal convictions—"to keep it, you have to give it away."

six: the concept (m-373) [P]

one hour *color* *r/$30.00 s/$480.00*

This poignant film consists of a series of theatrical vignettes performed by eight residents of Daytop Village, a rehabilitation center for ex-drug addicts in New York. *The Concept* was developed at Daytop out of a workshop program of improvisations drawn from the addicts' own experiences; the play relies heavily on the "concept" of therapy at Daytop: older members help to rehabilitate newcomers to the group. Using the encounter technique, group pressure by ex-addicts forces, cajoles and finally motivates the addict first to act as an adult, then to think as an adult and finally, to feel as an adult. Underlying this "concept" of therapy is, of course, the universal concept of man helping his fellow man with respect, understanding and love. Adding to the dynamics of the production of *The Concept*, the performance is innercut with reactions from a live studio audience. Audience discussion is led by the producer of this film, William McGaw who also produced the first film in the series, *Because That's My Way.*

83 28

seven: why can't you hear through the noise in your ear? (m-374)

[P]

one hour *color* *r/$30.00 s/$480.00*

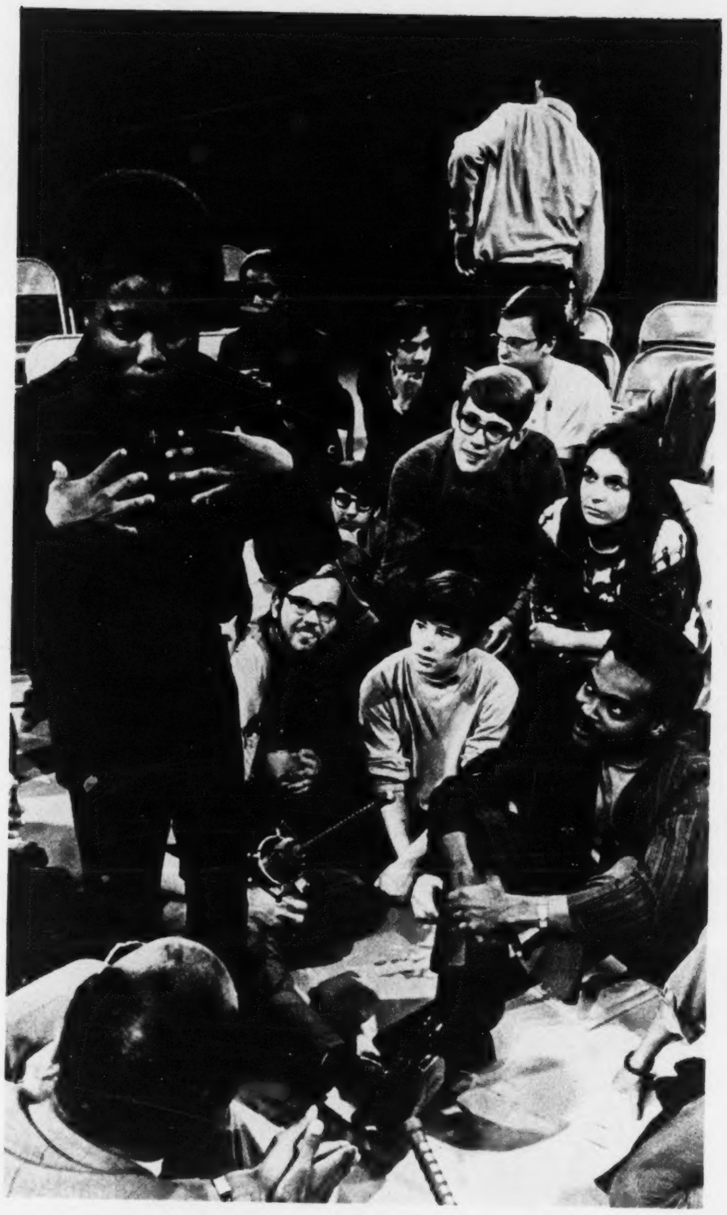
This film is a music/rap session aimed at bringing the meaning of contemporary music into perspective for the adult generation. Taken one at a time, the program elaborates upon four prime issues of the youth culture and rock music: drugs, freedom to do one's own thing, the need to find excitement and meaning in life and the idea that institutions must be relevant or die. Columnist and radio/television personality, Dr. Joyce Brothers approaches the issues from a psychological point of view, and NBC news commentator, Edwin Newman approaches them from a news vantage point. Host "Brother John" Rydgren leads in directing dialogue to answer specific questions ("Brother John," an ordained minister, is the former host of ABC-FM "Love" format). Participating rock performers include Big Brother and the Holding Company, Seals & Crofts, Elephant's Memory, R. B. Greaves and Chuck Woolery.

eight: high is not very far off the ground (m-375)

[P]

one hour *color* *r/$30.00 s/$480.00*

This final film in the series consists of a high-keyed debate on marijuana as well as a discussion of "hard" vs. "soft" drugs. The program features the points of view of members of the medical and legal professions in hot contention over the topical subject of "marijuana: harmless or henious?" Moderator is Dr. Lewis Yablonsky from California; a professor of sociology, psychodrama specialist and author of *The Hippie Trip.* Yablonsky has worked close to the youth drug scene for many years and maintains a cool objective point of view on what is now popularly termed "a drug epidemic." The points of view of panel members vary greatly; neither profession presents a united front, although they do provide a great deal of food for thought. Emerging from the debate is the consensus that marijuana is primarily a morals issue; and, with one exception, the panel agreed with legislation across the country for easing up on the penalties for the first offender. The debate is innercut with segments from a spontaneous psychodrama consisting of youth/adult role-playing as taken from a televised Town Meeting on drugs. These segments reinforce the notion that young people are being alienated by adults who refuse to recognize inconsistencies in the stand they tend to take toward "soft" drugs. These segments also support the conclusion that with the lack of positive medical evidence on harmful effects, marijuana remains an issue with complex moral overtones.



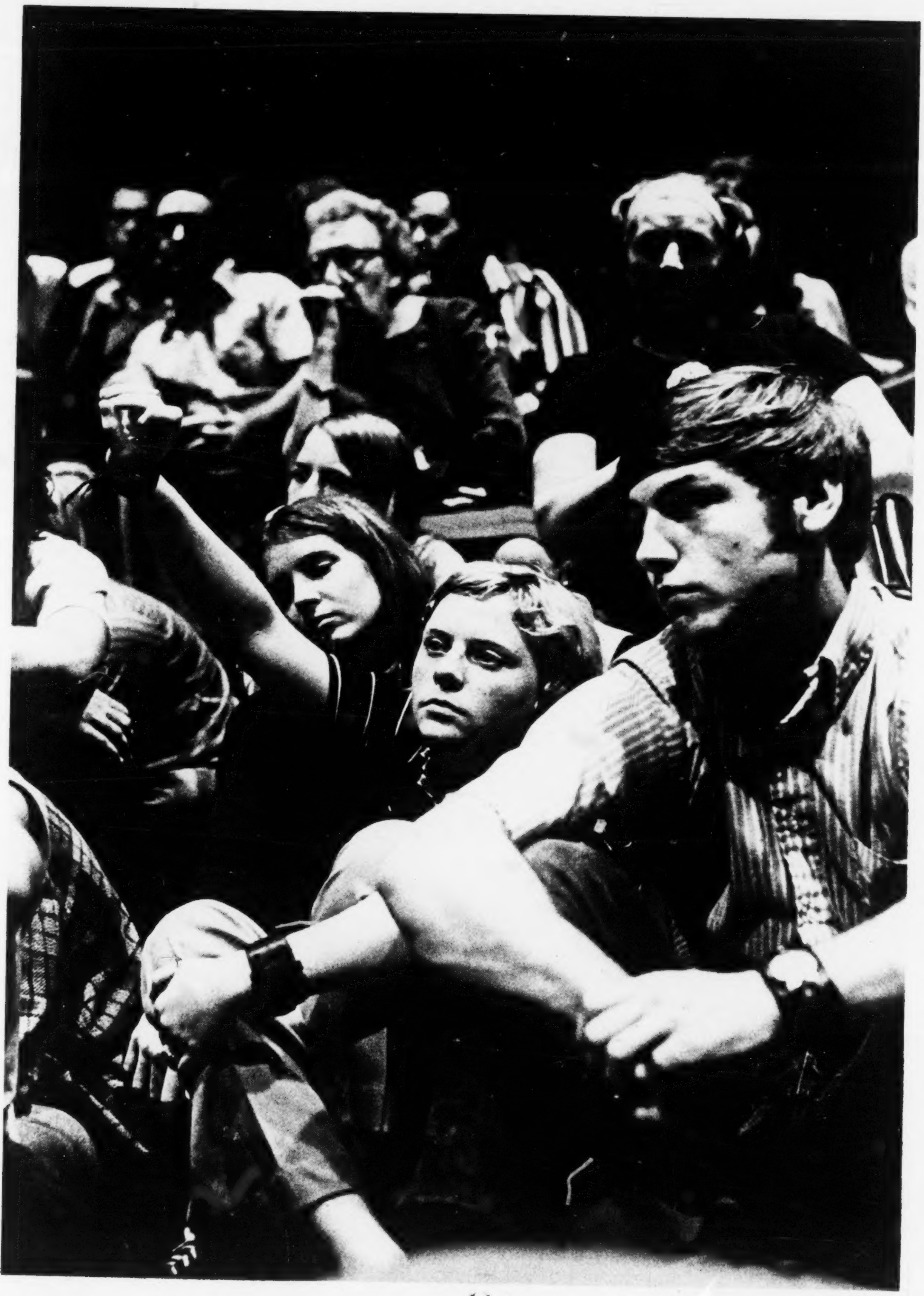
because we care

program one (m-376) **[P]**
30 minutes *color* *r/$15.00 s/$240.00*

The series opens by showing the diversity of the locations of the drug problem — the city, the ghetto, the suburban and rural areas. The moderator, Dr. Robert M. Morgan, director of Counseling Center, Carnegie-Mellon University, comments on the rapid pace of life in our society. We live in a drug-oriented society even though we often fail to recognize this fact. Alcohol, cigarettes, cough syrups and other non-prescriptive medicines are readily obtainable drugs. A group of high school students discuss why their peers take drugs. The pressures young people experience are illustrated in a fast moving film sequence. The program concludes by depicting the various sources of help for young people within their respective communities. An attorney, a school nurse, a counselor, a social worker and a police officer are among those willing to help.

program two (m-377) **[P]**
30 minutes *color* *r/$15.00 s/$240.00*

Educators often are not well-informed concerning the law, penalty and law enforcement procedures on drug abuse. This film discusses the variation among the states' drug laws as well as the federal law and the severity of the laws. The importance of each school district developing its own policy toward drug abuse and the provision for alternative activities is also included. To the many pressures faced by school boards today such as reorganization, strikes, integration, innovations and finances must be added the problem of drug abuse. A representative group of rural, suburban and urban school board members discuss the complexities of the drug problem. Drug education is believed by this group to be as important and justifiable as the academic curriculum.



program three (m-378) [P]

30 minutes color r/$15.00 s/$240.00

Some school districts have been leaders in developing a broad attack on drug problems and drug education. Stamford, Connecticut, is an example of a concerned community that squarely faced the problem and is doing something about it. Beginning with a board policy, the schools developed a curriculum that takes a behavioral approach. The importance of the team effort is further highlighted as various staff members from other districts—principal, librarian, school nurse, social worker and audio-visual specialist—comment on their respective roles in a drug education program. A chief school administrator calls for a new approach combining the energies of the total staff to meet the problems of youth as we find them today.

program four (m-379) [P]

30 minutes color r/$15.00 s/$240.00

What is the role of the teacher in drug education? Using the role-playing technique, this question is explored with a group of educators. The resulting interaction reflects the need for developing skills of communication. The opinions elicted during the role-playing session are representative of the varying attitudes toward drug abuse throughout the nation. The group analyzes its own responses and realizes the importance of withholding judgment in order to maintain rapport. The film concludes with the crystalization of the role of the teacher as a humanist who must reach out to all and establish the environment that helps youth learn better and make wiser decisions.

program five (m-380) [P]

30 minutes color r/$15.00 s/$240.00

Exploration of the role of the teacher is continued with focus on the teacher as a catalytic agent. A classroom environment that reflects spontaneity, freedom to exchange ideas and a warmth of understanding must be established and is more basic to education today than the content. A group of city principals evaluate their local drug education program that was implemented early in the school year. "The dynamics of the classroom must be changed in the seventies, the teacher need not be a therapist to get kids to talk about themselves."

program six (m-381) [P]

30 minutes color r/$15.00 s/$240.00

Today is not the same as yesterday nor can our answers to young people be the same as those upon which today's adults were reared. Four ministers react to this point as they cite some of the ways they have been able to communicate with youth today. Alternatives to dull curriculum or complacent classrooms are illustrated through various activities students are experiencing in some schools. Fred Rogers of the popular program "Misterogers' Neighborhood" closes the program as he calls attention to the responsibility of adults to help young people grow in the conviction that they can achieve self-realization and fine things without the support of drugs.

nobody but yourself

one: you (m-382) [P]

20 minutes color r/$15.00 s/$160.00

The program begins by introducing two main elements—the behavioral and the factual. The behavioral element of self-identity is presented through special film effects. Each person is a composite of many personalities and the search for self-identification is continuous throughout life. Drug use is placed in its proper historical perspective. Cyril Wecht, M.D., prominent medical authority comments on the short and long range effects of drug use and abuse.

two: ups, downs, ins, outs (m-383) [P]

20 minutes color r/$15.00 s/$160.00

Pressures are an inevitable and constant part of life. This film is designed to help students recognize this fact and to realize there are positive methods for coping with pressure. A student discussion reveals youth's concern with family, social and world problems. Dramatic vignettes illustrate the need for both older and younger generations to make sincere attempts at communication.

three: who am i? where are you? (m-384) [P]

20 minutes color r/$15.00 s/$160.00

The need for friendship and understanding is explored in this film. Through a film sequence the viewer understands that everyone has inner thoughts, dreams and plans. Dr. Gerald Edwards, Educational Consultant to the Center of Narcotics and Drug Abuse for the National Institute of Mental Health, directs a group of junior high school students in an exercise to demonstrate the nature of loneliness and each individual's responsibility to reach out to the lonely person and help him feel accepted.

four: truth and consequences (m-385) [P]

20 minutes color r/$15.00 s/$160.00

As young people mature, they must accept responsibility for and the consequences of their actions. Each day the individual is bombarded with thousands of external stimuli that can influence his behavior. To bring students a better understanding of the legal implications of using or abusing drugs, this film presents a dialogue between Attorney Thomas Kerr and a group of junior high school students. The penalties for transporting, using and selling drugs, the constitutionality of search and seizure procedures and the adequacy of the Juvenile Court system are among the topics covered.

five: do not staple, bend or fold (m-386) [P]

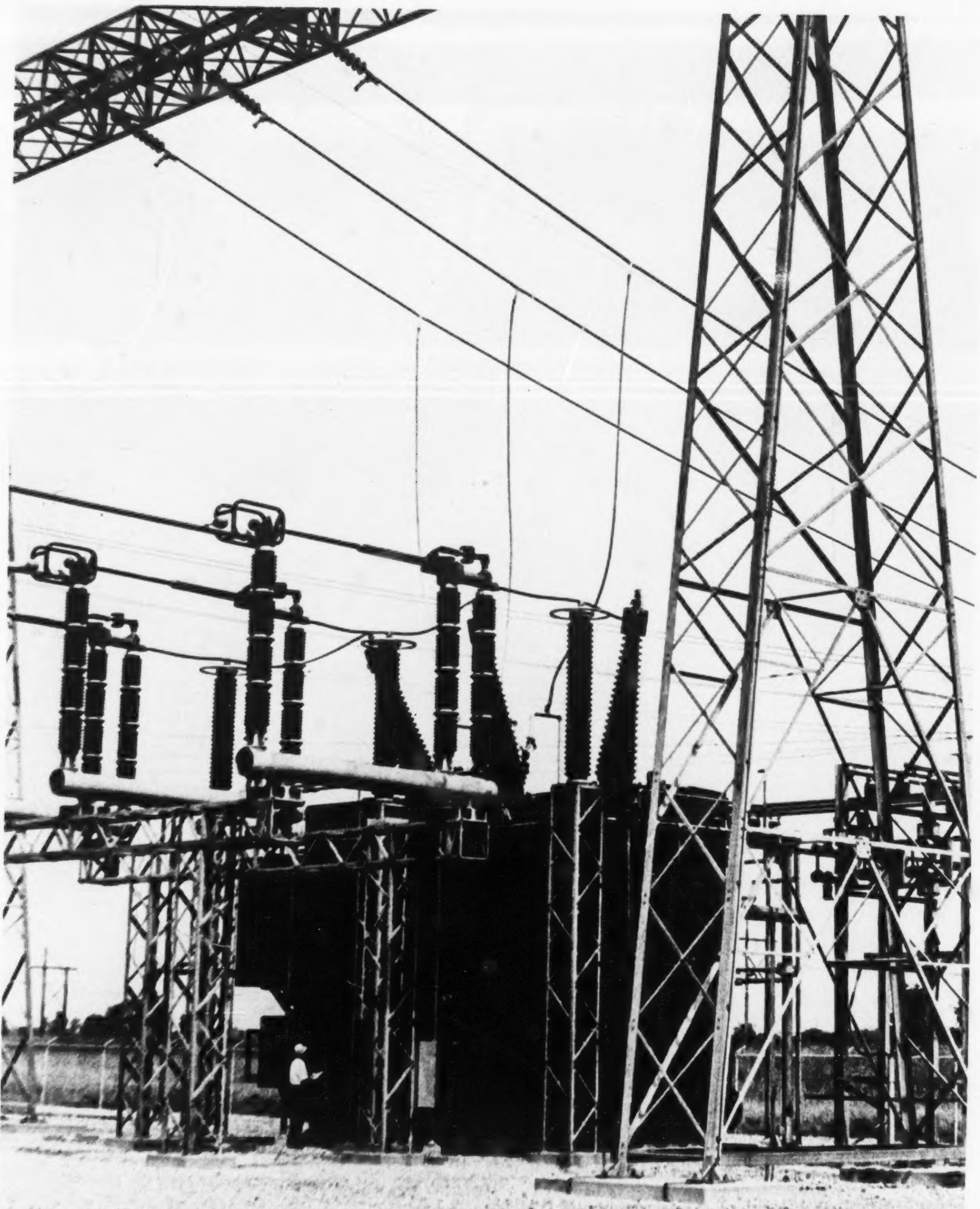
20 minutes color r/$15.00 s/$160.00

A student produced film reflects the teen-agers' impressions of their fast-paced, high-pressured life. The tension created by conflicting interests is dramatically portrayed when three junior high school girls role play with psychologist, Dr. James Maloni. In a general discussion, Dr. Maloni and eight students analyze the pressures exerted by their peers as well as their parents and teachers. Both the difficulty and the necessity of maintaining one's individuality are illustrated through students' comments and a puppet sequence.

six: it's your move (m-387) [P]

20 minutes color r/$15.00 s/$160.00

Decision-making and its application to the individual as a person are stressed throughout the film. The importance of projecting one's self into incidents where immediate decision-making is necessary is suggested. Recognition of the availability of help when needed strengthens the individual's capacity for making wise decisions. The series closes by reaffirming that decision making must be a personal matter and everyone must develop the necessary courage to be—nobody but yourself.



watts = $\frac{\text{widgets}}{\text{wires}}$

This unique film series consists of seven programs related to electricity. The aim of the series is to supplement the normal classroom instruction in the basic fundamentals of electricity.

This film series goes a step farther, however, and expands this basic learning to a practical application: the complete explanation of electrical generation and distribution as accomplished by the electric utility. This phase of the story is one which cannot be found in the basic classroom text.

Through this series ,which is designed for the intermediate grades, it is hoped that the teacher and the student will develop an understanding and appreciation of the highly complex methods which must be employed to provide electric power for our civilization.

To provide flexibility demanded by present teaching schedules and methods, the seven films are grouped into three self-sustaining units: Basic Electricity and History; Natural Sources of Energy; and, Transportation and Control of Electricity. Each unit presents a complete segment independently of the others. However, the most educational value will be derived from a utilization of the seven films in the proper sequence.

The teacher's guide which accompanies the series includes a lesson outline, special vocabulary lists, activity suggestions and supplemental references. The teacher will find these useful for both pre- and post-program discussions.

At the present time, these films are available for rental only anywhere except the state of New York.

series rental price: $105.00 **seven titles**

produced by wcny-tv syracuse, new york, in cooperation with the niagara mohawk power corporation

unit a: basic electricity and history

one: basic electricity (m-388)

15 minutes color rental only/$15.00

This film focuses on static electricity, electron flow, the battery, pioneers in electricity, units of electrical measure and magnetism. While these subjects are thoroughly covered with experiments and illustrations as well as a narrative description, it must be emphasized that this presentation is intended as an enrichment to the normal classroom study and experimentation rather than as a replacement.

two: basic electricity (m-389)

15 minutes color rental only/$15.00

This film is a continuation of program one. The principles are reviewed and expanded to include their practical applications and alternating current is introduced. The operating principle of the alternating current generator and of the transformer are discussed.

three: how electric utilities began (m-390)

15 minutes color rental only/$15.00

This film examines the industrial structure and home life in the United States as it existed prior to and during the early and later stages of the Industrial Revolution. During the film, emphasis is placed on man's need for large amounts of economical and reliable power and the methods by which these requirements were satisfied.

unit b: natural sources of energy

four: power from the rivers (m-391)

15 minutes color rental only/$15.00

This film develops the concept of the water wheel and hydroelectric stations from the past to the present. Hydroelectric power represents the most economical means of generation, but it has two serious limitations. The amount that can be produced is limited by the available sites and seasonal variations in rainfall and snowfall determine the around-the-clock reliability and amount of power which can be produced.

five: power from fossil fuels (m-392)

15 minutes color rental only/$15.00

As man's need for electric power increased, the development of another highly reliable means of electric generation became a necessity. The answer was found in the use of the fossil fuels, coal, oil and gas, to produce steam for the generation of electricity. This film focuses on the fossil-fueled steam-electric stations.

unit c: transportation and control of electricity

six: power on the move (m-393) [P]

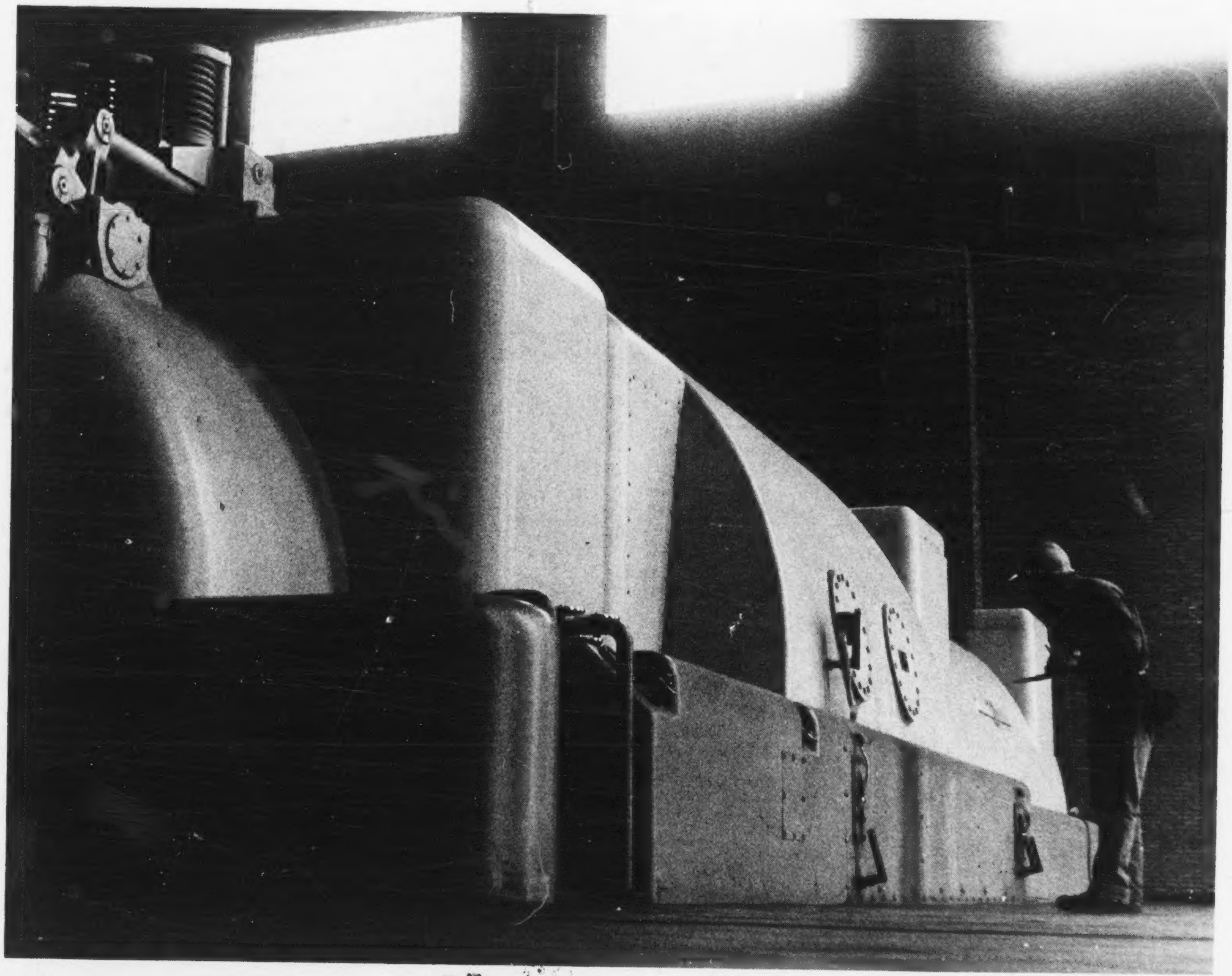
15 minutes *color* *rental only/$15.00*

This film develops the story of the transmission and distribution of power. The steps which must be taken to deliver high voltage bulk power from the generating station to the place where it will be used at much lower voltages are examined.

seven: electrical balancing act (m-394)

15 minutes *color* *rental only/$15.00*

This film describes the methods used to control and direct this bulk power from the generating source to its destination. It also looks at the system of interconnections between major electric systems in the United States and Canada. These interconnections make possible the sharing of power and reserve generation capacity between systems. This capability increases the reliability of each system and allows each company to sell or purchase power at the most economical rate during a routine shortage or emergency period.



yearenders

Here's pictorial history at its best—newsfilm from the recent past, edited into year-by-year presentations by one of the top news-gathering organizations in the world—United Press International.

These *Yearenders* newsfilm compilations are now available from GPN. The films range in length from 22 to 25 minutes.

Great Plains National holds distribution rights for the *Yearenders* in the United States and Canada. The use through lease or purchase of these films is restricted to nontheatrical exhibition in the United States and Canada.

series rental price: $285.00 **nineteen titles**

series sale price: $2,222.00

produced by upitn productions . . . a subsidiary of united press international and independent television news ltd.

yearender 1951

24 minutes black and white r/$15.00 s/$110.00

President Truman fires General Douglas MacArthur . . . the Korean War . . . development of tactical atomic weapons . . . Senate crime investigations . . . West Point expels cadets for cheating on exams . . . Archbishop Stefanik released by Communists . . . Winston Churchill returns to power . . . financial crisis in London . . . Egyptians riot against England . . . Rita Hayworth returns to U.S. and divorces Aly Khan . . . Shepherd King marries Farouk's belly dancer.

yearender 1952

24 minutes black and white r/$15.00 s/$110.00

GOP Convention ends with an Eisenhower-Nixon victory . . . Stevenson-Sparkman head Democratic ticket . . . Eisenhower victory . . . A bomb tests . . . English plane breaks sound barrier and explodes in the air . . . Flying Enterprise sinks . . . U.S. government seizes steel mills from private owners . . . Walter Reuther replaces the late Phil Murray as president of the CIO . . . Queen Elizabeth II reigns in England . . . Farouk turns over his power in Egypt . . . Eva Peron dies . . . Batista coup in Cuba . . . prison riots in the U.S. . . . Willie Sutton captured . . . Marilyn Monroe becomes a new star.

yearender 1953

24 minutes black and white r/$15.00 s/$110.00

Cold War continues . . . Stalin dies . . . USSR develops H bomb . . . truce signed in the Korean War . . . Mt. Everest conquered by Sid Edmund Hillary . . . Sultan of Morocco deposed to Corsica with 20 wives . . . Liberian freighter *Greenville* saved by *Ile de France* . . . Eisenhower inauguration . . . William H. Taft dies . . . McCarthy witch hunts . . . 50th anniversary of aviation.

yearender 1954

24 minutes black and white r/$15.00 s/$110.00

Mamie Eisenhower christens the Nautilus, first atomic-powered submarine . . . Oppenheimer banned from top secret information . . . Nike rockets . . . shooting in the House of Representatives . . . Sam Sheperd murder trial . . . Dien Bien Phu . . . racial discrimination in public school ruled unconstitutional . . . Winston Churchill celebrates his 80th birthday . . . Roger Bannister runs a four-minute mile . . . Alger Hiss released . . . censureship of Joseph R. McCarthy.

yearender 1955

24½ minutes black and white r/$15.00 s/$110.00

French North Africa revolts . . . flare-ups in Israel and Egypt . . . Dag Hammarskjold visits Peking . . . Communist China releases American fliers and civilians across the Freedom Bridge . . . Russians release German prisoners from World War II including the personal valet to Hitler . . . Juan Peron ousted in Argentina . . . Winston Churchill resigns . . . Albert Einstein dies . . . Salk vaccine discovered . . . Big Four Meeting ends in a stalemate . . . stock market investigation . . . AFL-CIO merger . . . Jim Crow legislation ends . . . President Eisenhower suffers heart attack while vacationing in Denver, Colorado.

yearender 1956

24 minutes black and white r/$15.00 s/$110.00

Ike accepts nomination after his heart attack . . . Eisenhower wins landslide victory over Stevenson . . . Martin Luther King leads nonviolent black resistance . . . KKK . . . Andrea Doria . . . Belgium mine disaster . . . Japan and Russia sign peace treaty . . . Grace Kelly marries Prince Ranier in Monaco . . . Elvis . . . Nasser seizes the Suez Canal . . . Khrushchev denounces Stalin and repudiates cruelties of Stalinism . . . Polish Communist leaders defied Kremlin leadership and elect Wladyslaw Gomulka . . . Hungarian revolt.

DENT OF THE
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yearender 1957

24 minutes   black and white   r/$15.00 s/$110.00

federal troops arrive in Little Rock, Arkansas, to enforce integration of an all-white high school . . . Asian flu epidemic . . . USSR uses passenger jets . . . Queen Elizabeth visits Canada . . . Bing Crosby marries Katherine Grant . . . Joseph McCarthy dies . . . Khrushchev is made Russian Man of the Year . . . Jordan leftists try to overthrow Hussein . . . UN troops keep the peace at the Suez Canal . . . England explodes H bomb . . . Soviets launch Sputnik I and Sputnik II which carries a live dog, Laika, the world's first space passenger.

yearender 1958

24 minutes   black and white   r/$15.00 s/$110.00

Khrushchev speaks at United Nations . . Syria and Egypt form UAR . . . revolts in Lebanon and Iraq . . . De Gaulle becomes president of France . . . Charles Starkweather murders eleven people . . . Vice President Nixon stoned in Caracas . . . Castro attempts coup against Batista . . . Alaska becomes the 49th state . . . U.S. launches Explorer I . . . National Geographic Year.

yearender 1959 [P]

24½ minutes   black and white   r/$15.00 s/$110.00

East meets West in a year long series of visits between high ranking dignitaries . . . deadlock on disarmament and Berlin . . . rocket race gains momentum . . . Khrushchev makes a historic visit to the U.S. . . . Communist China wages war in Tibet, Laos and India . . . Castro overthrows Batista in Cuba . . . St. Lawrence Seaway opens . . . television quiz show scandal . . . John Foster Dulles and General George C. Marshall die . . . Lunik III sends back pictures of the back side of the moon . . . two American monkeys, Able and Baker survive their trip into space . . . the first seven American astronauts are chosen.

yearender 1960

24 minutes   black and white   r/$15.00 s/$110.00

seventeen nations gain independence in Africa . . . Big 4 talks collapse . . . Francis Gary Powers shot down over the Soviet Union . . . Kennedy-Nixon debates . . . Election of John F. Kennedy . . . Algerian Civil War . . . Princess Margaret announces engagement to Anthony Armstrong Jones . . . El Salvador coup . . . integration sit-ins at lunch counters . . . Memphis and Jacksonville riots . . . fire explodes Constellation.

yearender 1961

24 minutes   black and white   r/$15.00 s/$110.00

Dag Hammarskjold killed in plane crash . . . East Germans build the Berlin Wall . . . Vietnam . . . Algeria-France conflict . . . Syria leaves the UAR . . . U.S.-Cuban relations broken . . . John F. Kennedy is inaugurated . . . Freedom Riders . . . troops come to Montgomery . . . Adolf Eichmann testifies . . . Ernest Hemingway dies . . . the twist . . . Major Yuri Gagarin of the Soviet Union became the first human space traveler . . . Commander Alan B. Shepard, Jr. manned the first U.S. sub-orbital flight.

yearender 1962

24½ minutes   black and white   r/$15.00 s/$110.00

James Meredith registers at the University of Mississippi . . . Algeria begins a new history under the premiership of Ahmed Ben Bella . . . Pope John calls an ecumenical council to modernize church doctrine . . . Marilyn Monroe and Eleanor Roosevelt die . . . one and a half million dollars stolen from a U.S. mail truck . . . John Glenn makes the first American orbital flight followed by Scott Carpenter and two Russian cosmonauts, Andrian Nikolayev and Pavel Popovich . . . Indian troops halt Chinese Communist invasion . . . death at the Berlin Wall . . . Cuban missile crisis.

yearender 1963

24½ minutes   black and white   r/$15.00 s/$110.00

Vietnam revolt and the fall of the Diem regime . . . East and West ban the testing of nuclear weapons in the atmosphere . . . Gordon Cooper travels 600,000 miles in space orbit . . . Russians sent Valentina Tereshkova, the first woman, into space . . . Konrad Adenauer and Harold Macmillan resign as heads of state . . . Lester Pearson becomes Canada's Prime Minister . . . two sets of quintuplets are born . . . the Profumo-Keller scandal . . . American Negroes demand freedom during the 100th anniversary of the emancipation proclamation . . . Pope John dies . . . coups in Latin America . . . the tragedy of the nuclear submarine Thresher . . . one story overshadows all the rest—the assassination of the 35th President of the United States, John Fitzgerald Kennedy, on November 22 in Dallas, Texas.

yearender 1964

24½ minutes black and white r/$15.00 s/$110.00

Senator Barry Goldwater wins the Republican nomination for President . . . President Lyndon Johnson wins a landslide election . . . Harold Wilson is elected Prime Minister of England . . . the Beatles visit the United States . . . Civil Rights Act . . . South American unrest . . . funerals for General of the Armies Douglas MacArthur, former president, Herbert Hoover and Prime Minister Nehru . . . the Warren Report . . . Khrushchev is thrown out of office and Leonid Brezhnev and Aleksei Kosygin replace him . . . internal unrest in South Vietnam . . . civil war in Cyprus . . . Moise Tshombe returns from exile to head Congo government . . . Soviets launch a three-man space bus . . . Ranger 7 relays pictures of the lunar surface.

yearender 1966

24½ minutes black and white r/$15.00 s/$110.00

increased military action in vietnam after a New Year truce of 36 days . . . peace marches begin in the U.S. . . . Premier Ky retains power in South Vietnam . . . President Sukarno yields his power in Indonesia . . . successful test of nuclear missile in China . . . Madam Indira Gandhi chosen Prime Minister of India . . . Gemini—the docking of two orbiting space craft . . . the wedding of Luci Baines Johnson and Patrick Nugent . . . a deranged student kills fourteen people from a University of Texas tower . . . civil rights rallies crumble into riots . . . Lurleen Wallace succeeds her husband as governor of Alabama . . . Edward Brooke becomes the first Negro elected to the Senate since Reconstruction . . . Ronald Reagan is governor of California.

yearender 1967

24½ minutes black and white r/$15.00 s/$110.00

Opposition rises in the United States against the Vietnam war . . . the six-day Arab-Israeli war . . . violence in Newark and Detroit . . . labor strikes lead to gains for police and teachers . . . three U.S. astronauts killed in the line of duty . . . Lynda Bird Johnson marries Marine Capt. Charles S. Robb . . . Svetlana comes to the United States and publishes her autobiographical book . . . Tshombe kidnapped in Algeria . . . Expo '67 is a success in Canada . . . Che Guevara killed . . . Suharto assumes presidency in Indonesia . . . hurricane Beulah smites Texas.

yearender 1968

24½ minutes black and white r/$15.00 s/$110.00

Eugene McCarthy surprises experts and wins New Hampshire primary . . . George Wallace announces his Third Party candidancy . . . Rev. Martin Luther King is felled by an assassin's bullet on April 4 . . . Robert F. Kennedy wins California primary and is slain as he leaves his victory celebration . . . the Tet offensive . . . peace talks begin in Paris . . . Nixon-Agnew alliance sealed in Miami . . . Democratic convention rocked by riots in Chicago before Humphrey wins his party's nomination . . . Nixon is elected president by a narrow margin . . . Russians invade Czechoslovakia . . . student revolution throughout the world . . . civil war in Nigeria . . . Aristotle Onassis weds Jackie Kennedy . . . Apollo 7 orbits the earth for 11 days.

yearender 1969 [P]

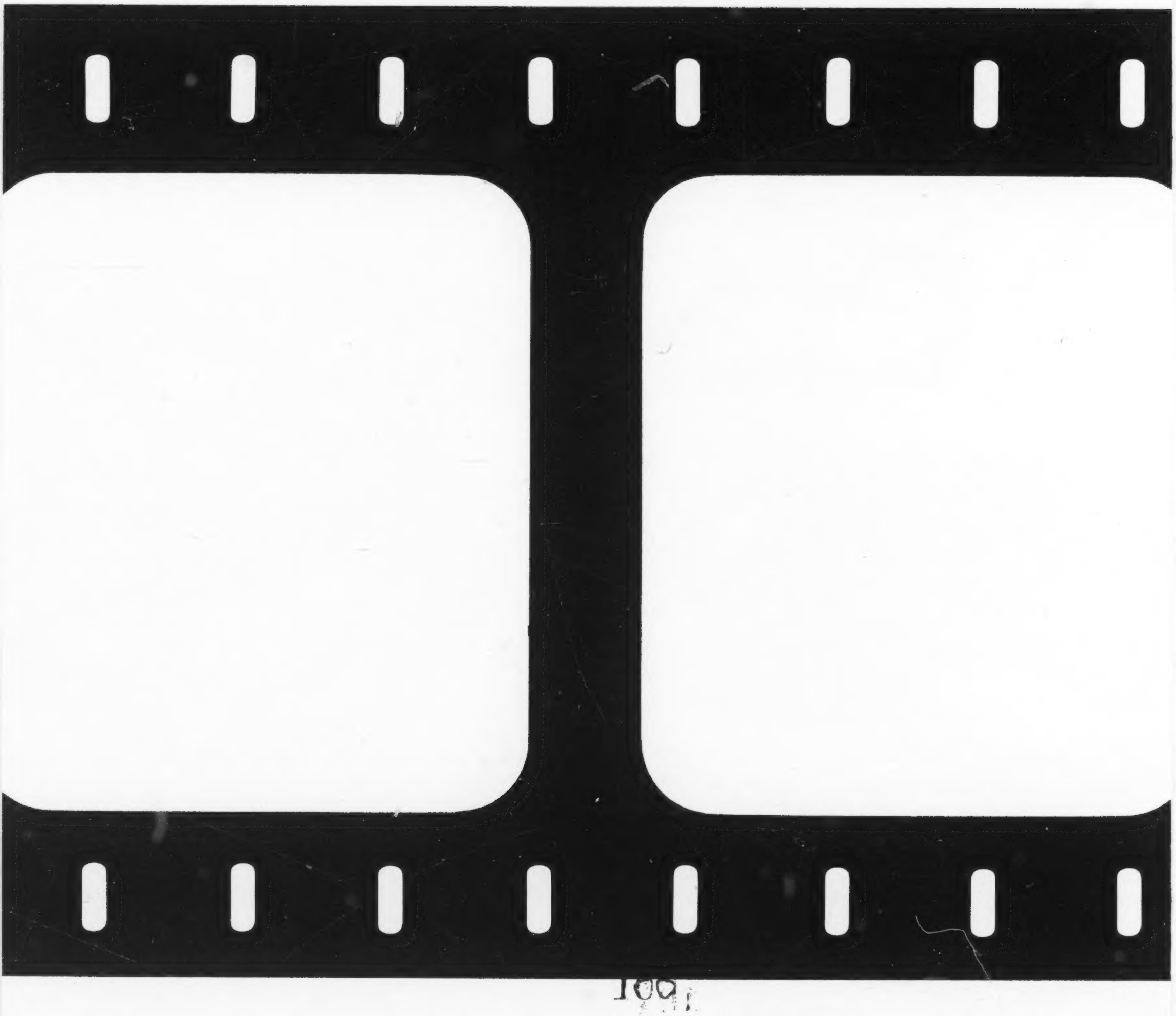
22½ minutes *color* *r/$15.00 s/$176.00*

inauguration of Richard M. Nixon . . . Vietnamization of the war . . . the first moratorium against the war . . . My Lai massacre . . . Black Panthers killed in Chicago . . . violence in Northern Ireland . . . children continue to die in secessionist Biafra . . . Arab-Israeli conflict persists . . . Charles de Gaulle resigns the French presidency and is succeeded by Georges Pompidou . . . Willy Brandt replaces Kurt Kiesinger in West Germany . . . Dwight David Eisenhower dies . . . Ho Chi Minh dies in Hanoi . . . the death of Mary Jo Kopechne . . . Spiro Agnew becomes a household word as he lambasts opponents of the Nixon administration . . . Supreme Court orders integration in some Mississippi school districts . . . introduction of the Boeing 747 . . . Woodstock . . . Neil Armstrong takes one small step for man and one giant leap for mankind . . . Apollo 12 repeats the feat.

yearender 1970

24½ minutes *color* *r/$15.00 s/$176.00*

Biafra signs a formal surrender . . . West Germans and Russians sign a nonagression pact . . . Paris talks and SALT talks continue . . . 90-day truce halts fighting at Suez but Egypt deploys Soviet missiles along the Canal and Israel boycotts peace talks . . . guerrillas hijack planes . . . Gamal Abdel Nasser dies of a heart attack . . . fighting slows in Vietnam . . . Kent State . . . troops withdraw from Cambodia . . . prayers of the world turn to three astronauts in Apollo 13 . . . economic problems plague the U.S. . . . Chicago Seven trial . . . Angela Davis . . . midterm election campaign . . . Edward Heath elected Prime Minister of England . . . kidnappings by Quebec separatists . . . Charles de Gaulle is dead . . . Peruvian earthquake . . . East Pakistan tidal wave . . . Earth Day . . . Women's Liberation.



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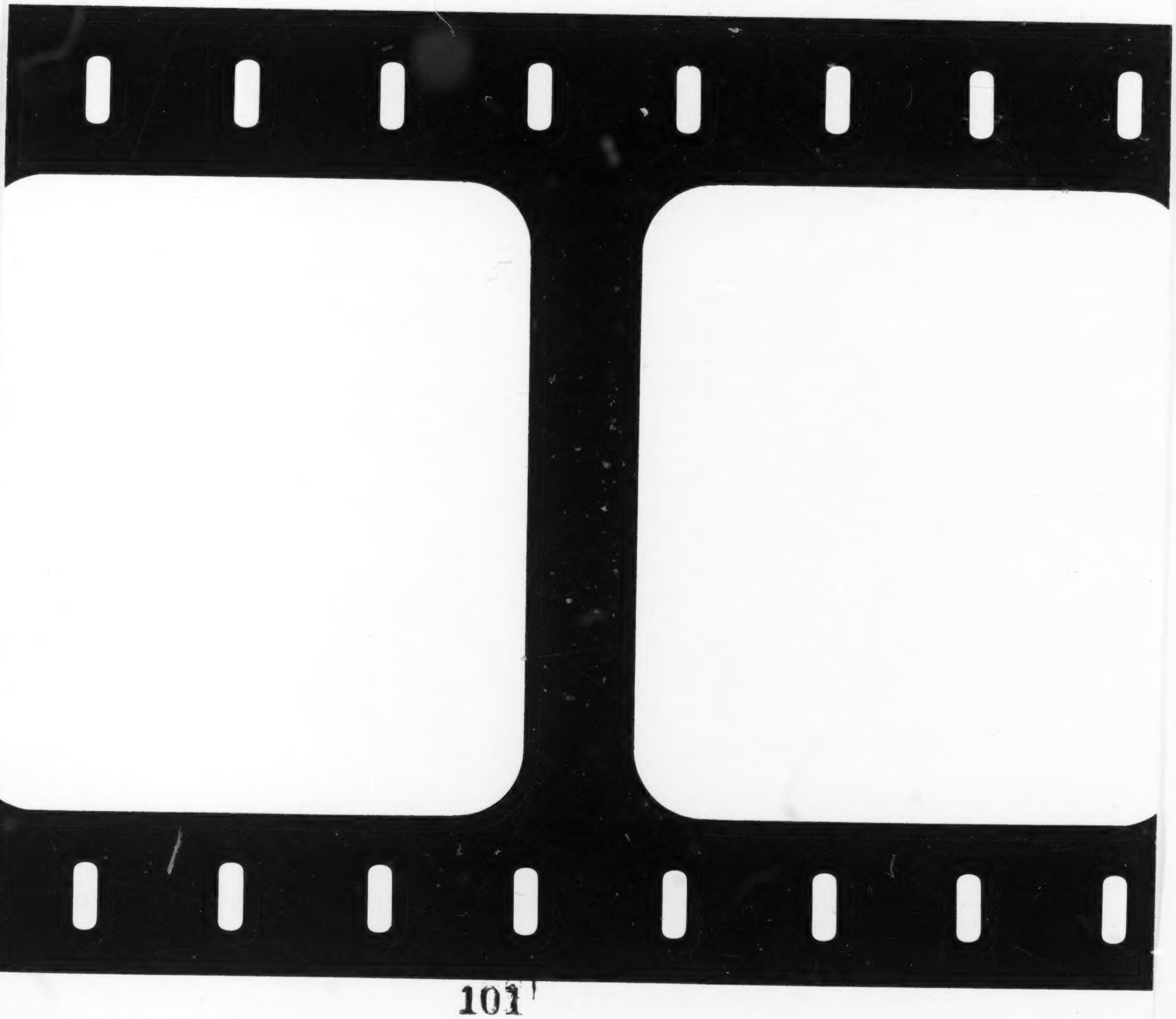


the fourth network (m-358)

20 minutes *color* *r/$15.00 s/$160.00*

Educational television is developing into a highly usable medium for educators and laymen alike. *The Fourth Network* explores both current practices in ETV and its potential for the future.

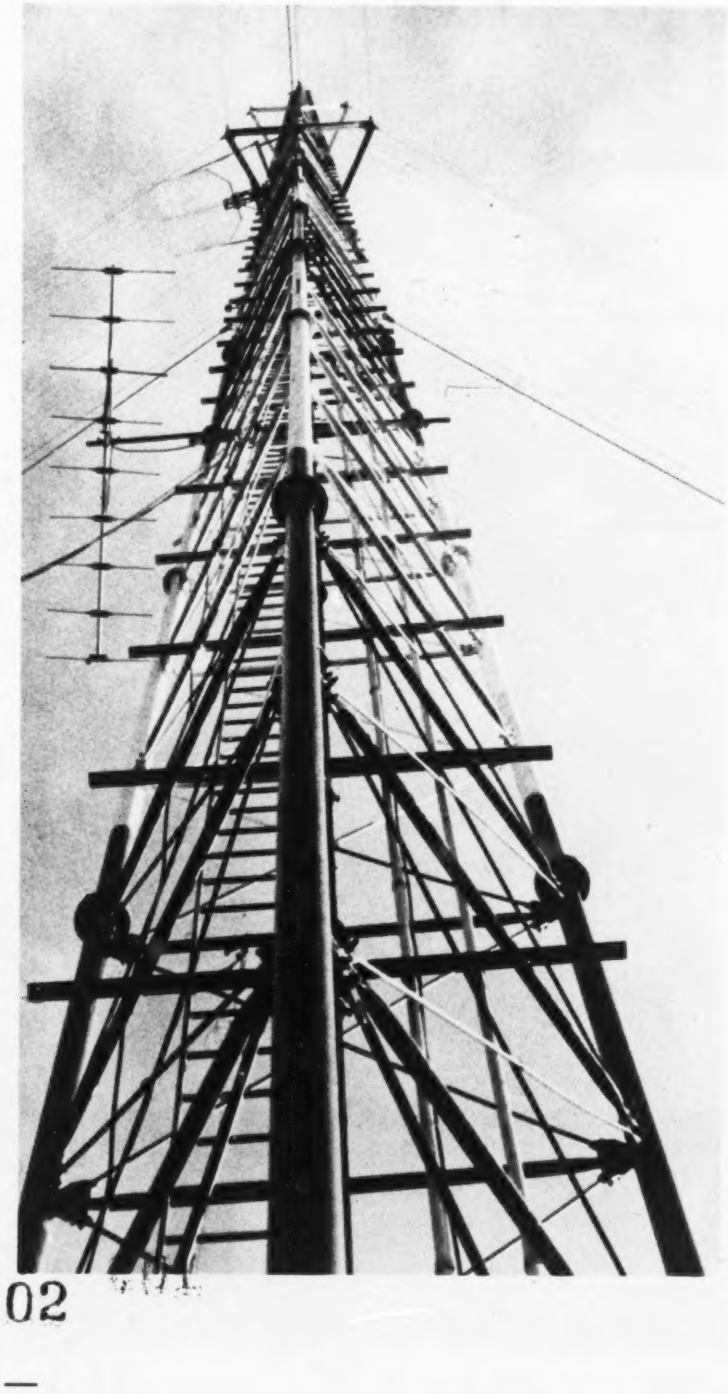
This outstanding film shows the entire production sequence of a television lesson, from the development of a study guide through the final taping. The television lesson is used in partnership with the teacher in the classroom.

Many of the advantages of television are also presented. Educational television can be used not only for elementary classrooms, but also at the secondary and college levels. Professional schools such as medicine and dentistry can be aided in the classroom by the use of television.

Educational television can be used during after-school hours in an in-service capacity and by business and industry. Finally, this excellent film presents ways ETV can be used as a cultural enrichment service to the community at large.

The sale price on this film does include unlimited television rights. The rental fee of $15 does not include any television rights.

produced by the film production service of the virginia state department of education, richmond, virginia



get the picture (uf-132)

12 minutes *color* *r/$15.00 s/$72.50*

The full impact of any television program cannot be realized if the classroom television receiver is not properly tuned. The total effort of a highly skilled, professional communications team is lost if the receiver cannot adequately interpret the effect of this effort.

From this simple premise and with survey reports in hand which indicated the classroom teachers' need for advice and instruction in the proper adjustment of the classroom television receiver, Nebraska's Project ASERT produced *Get the Picture.* This film deals succintly but thoroughly with the many problems that can arise in this final link of the televised instruction chain.

Some of the more common conditions which are noticed on classroom television receivers are:

. . . too much or too little contrast

. . . too much or too little brightness

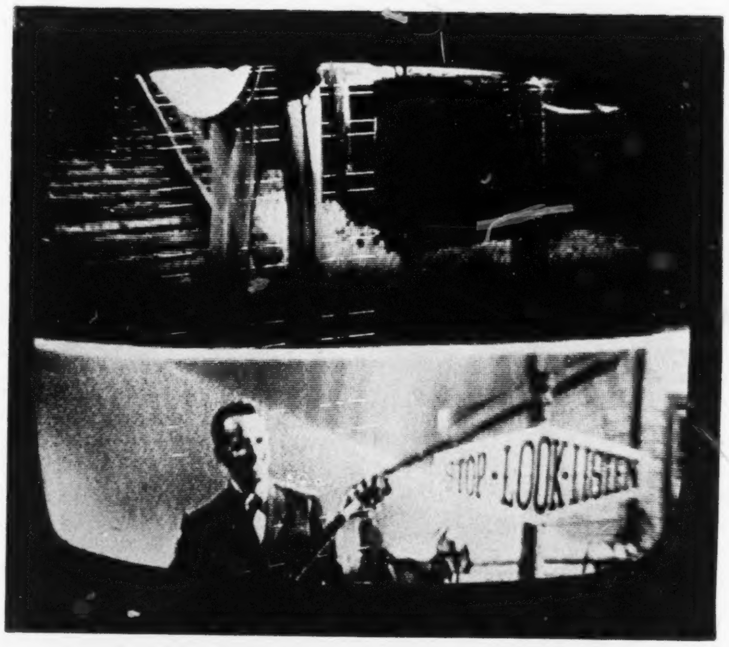
. . . poor adjustment of fine tuning.

All of these problems are demonstrated and solutions offered by the on-camera commentator, June Dilworth. Miss Dilworth is director of school broadcasting for KCTS-TV at the University of Washington in Seattle and former vice president of DAVI.

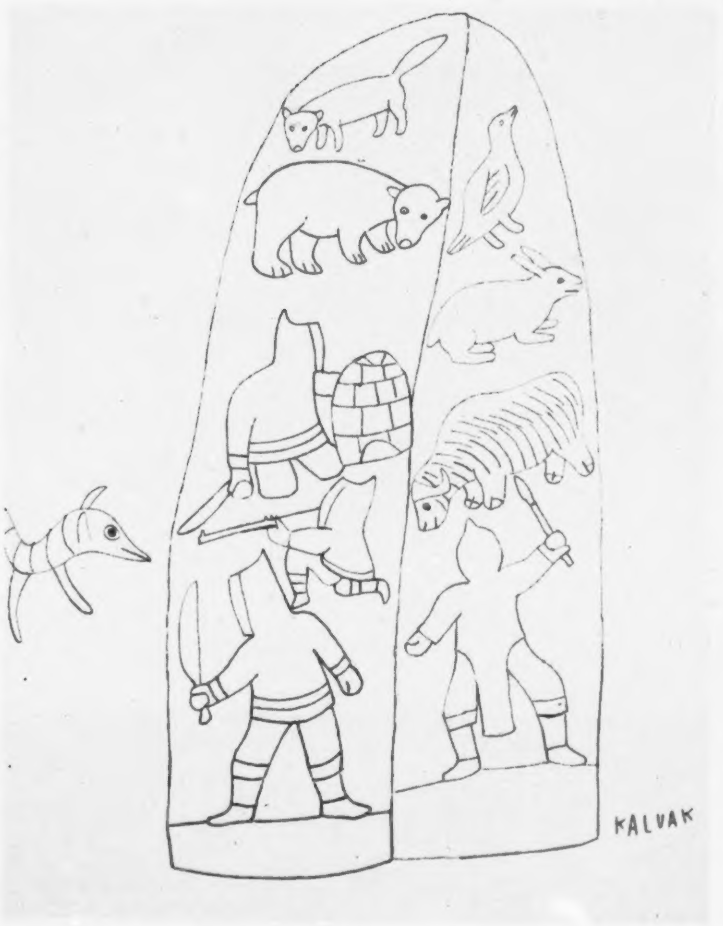
On this film only the purchase price of $72.50 does include unlimited television rights, however, the rental fee of $15.00 does not include television rights.

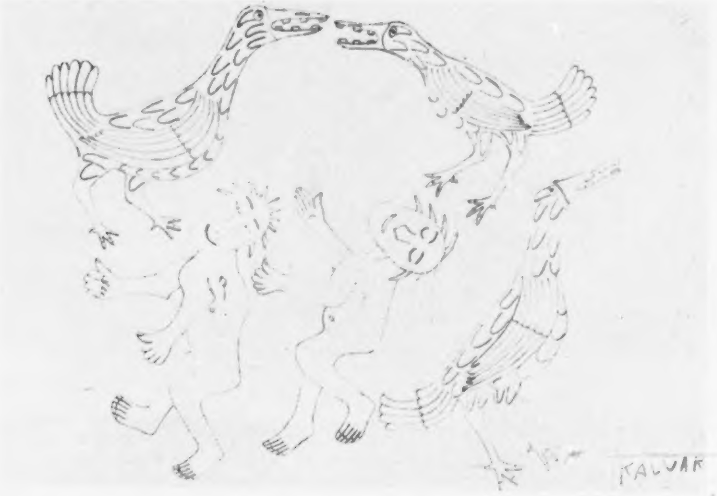
Project ASERT also has developed a four-page illustrated manual which may be used in conjunction with *Get the Picture.* Both the manual and the 12-minute color/sound film have the specific purpose of enabling the classroom teacher to . . . *Get the Picture.*

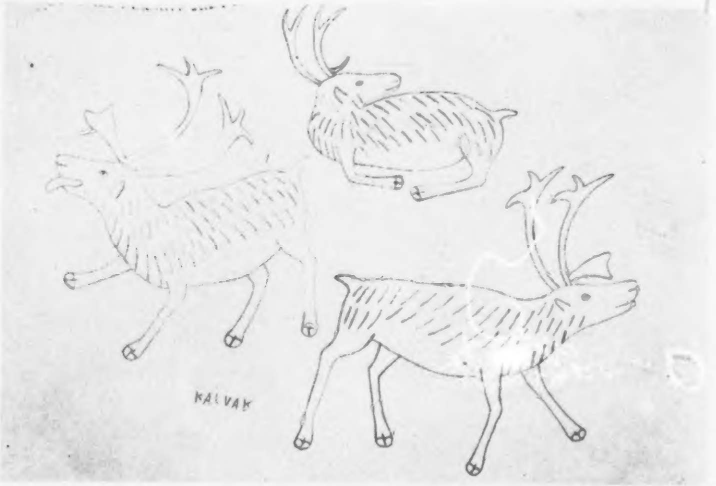
produced by project asert, lincoln, nebraska, pursuant to a grant from the united states office of education, department of health, education and welfare



STOP-LOOK-LISTEN







kalvak (m-319) [P]

18 minutes *color* *r/$15.00 s/$160.00*

. . . a unique visual experience in the dynamics of primitive Eskimo art.

Kalvak explores the Eskimo expression in paint and in printing. Both modes capture the excitement and color of Eskimo life. The artists work only with elements in their own environment—the animals of the hunt, their life style and their rituals.

As the film opens a dog sled races across the frozen wasteland of Canada's Northwest Territory and carries the viewer into this world of fascinating beauty and culture untouched by the outside world.

Kalvak is an Eskimo woman whose artistic talent was first discovered in her sewing patterns and then translated through the use of pen and paint into beautifully sensitive compositions, innately Eskimo.

Her art reflects her environment unencumbered by techniques and influences of the more sophisticated world. Slightly reminiscent of the American Indian art, Eskimo art portrays two-dimensional figures brought alive by vibrant colors and freely moving composition.

However, the inevitable is happening in the Eskimo environment, with technology and education the old life style and with it the beauty of this untouched culture is fading into the past. Through the work of artists like Kalvak, the world of the Eskimo will remain alive.

The film, *Kalvak,* gives a glimpse into the character, environment and problems of these artists and allows the audience to experience the power of Eskimo art.

Great Plains National distributes *Kalvak* only in the United States. For use and price information outside the United States, please contact:

L. Alan Robertson
Department of Communications Media
University of Calgary
Calgary 44, Alberta, Canada

produced by leo bushman . . . in cooperation with the university of calgary's department of communications media

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teacher tele tips (uf-142)

20 minutes color r/$15.00 s/$160.00

Children in school today are constantly exposed to a variety of media. They are as much at home with films and tape recorders as they are with textbooks and blackboards. Television can become a part of this educational scene if the teacher in the classroom is willing and has the skills to integrate television viewing into her curriculum.

That is what this exceptional film is all about . . . giving the classroom teacher the skill to use television to take her students beyond the four walls of the school room. Television is not a substitute for the classroom teacher but rather a resource to be used to fit the particular needs of a particular situation.

The basic skills presented in *Teacher Tele Tips* include such information as:

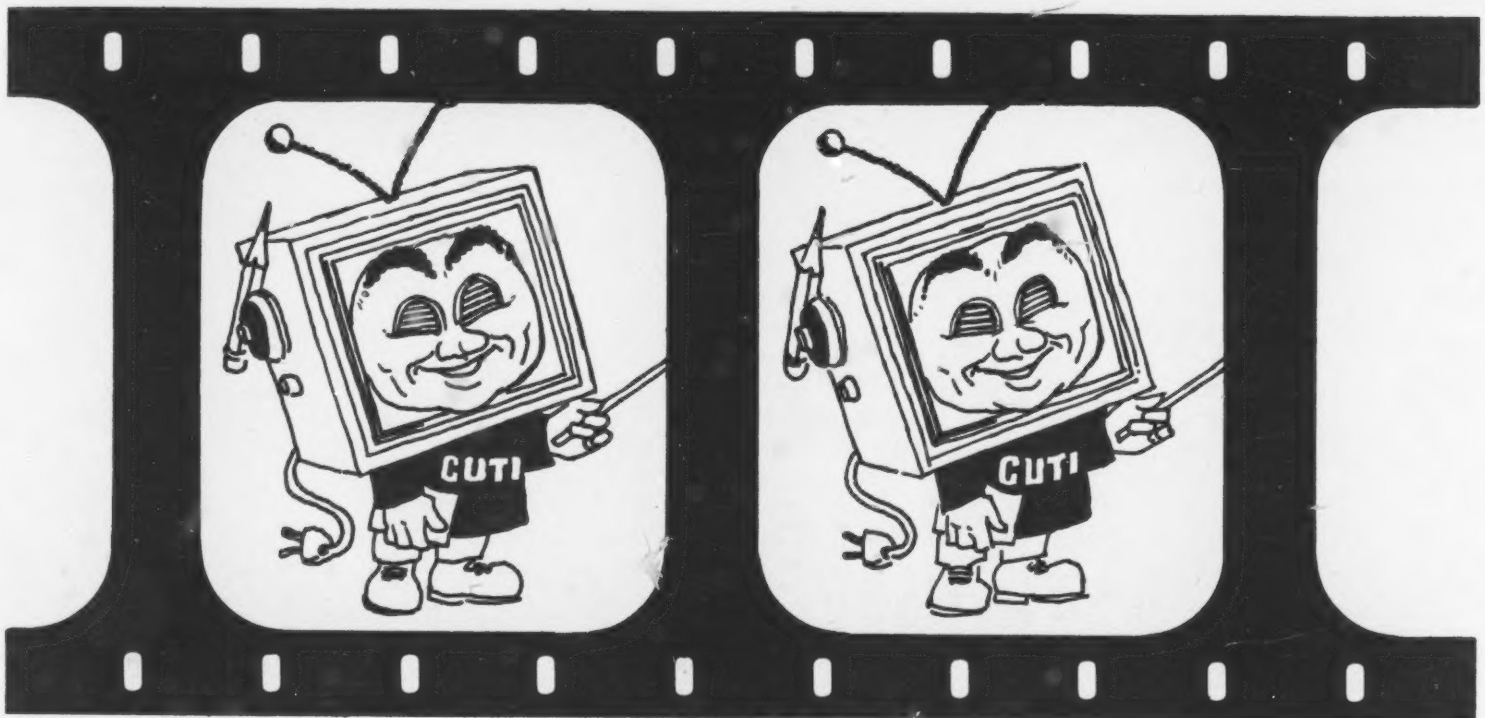
1. the proper physical arrangement of the room to maximize viewing for each student;
2. how to choose from the vast amount of materials available the series that will be the most beneficial to each class; and
3. how to fully utilize the telecourse after it has been selected.

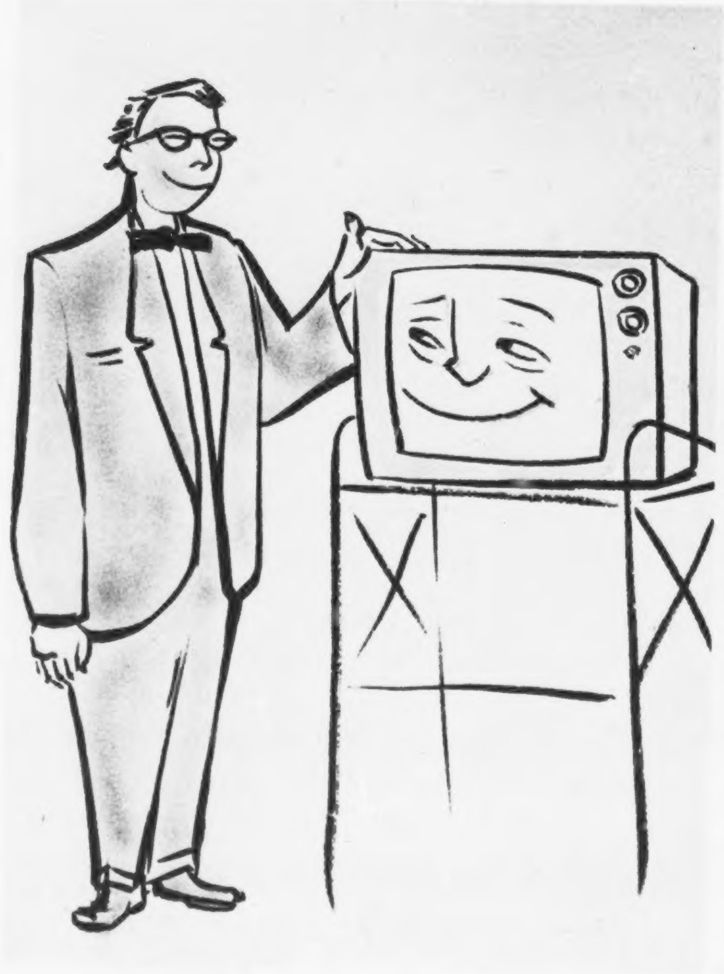
The secret ingredient in the success of any television course is the classroom teacher and the use she makes of the material available.

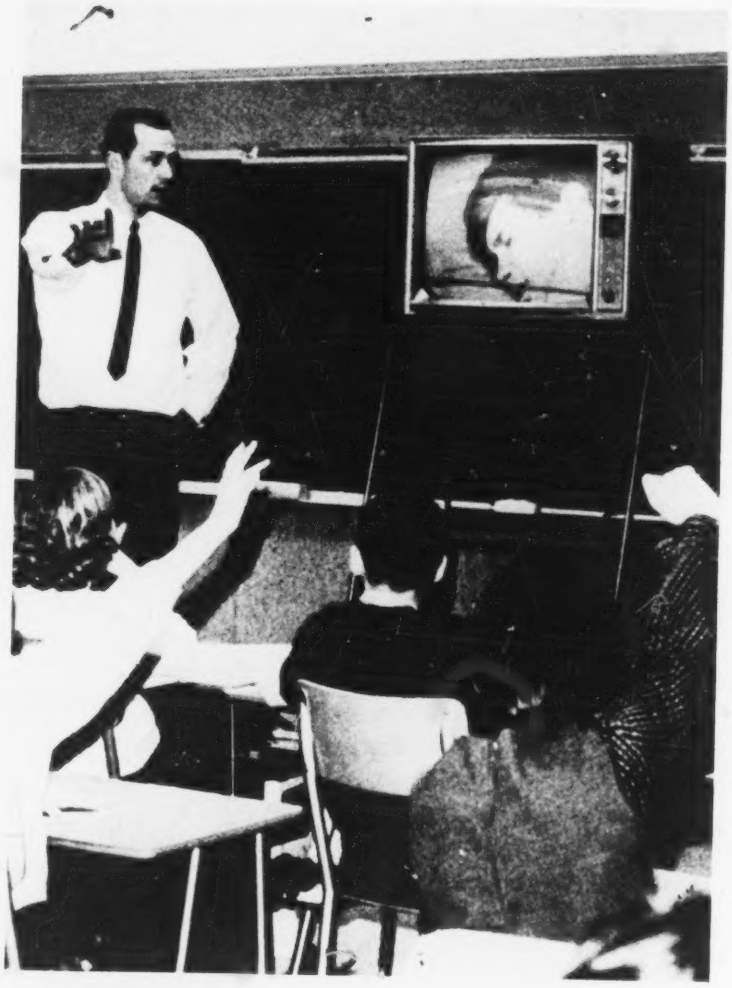
The potential of classroom television has barely been tapped. Students are using remote access systems which allow them to view specific information for instruction or review selected from central computer banks. Television via satellite could allow students all over the world access to quality productions from any country.

Television is a valuable teaching assistant through which teachers can open their classroom to the world and at the same time give every student a front row seat.

produced by chicago area school television, chicago, illinois







television in your classroom (sfs-1)

12 minutes color-sound filmstrip sale only/$15.00

The teacher and his classroom television set can be a winning team—but such a successful combination of man and machine is not necessarily an easy one to achieve.

Utilization of television in the classroom requires the understanding of several basic elements unique to the medium. This film strip clarifies the concept of television as a teaching device which requires the cooperative effort of all involved in instructional television presentations—those concerned with the actual production of the telelessons, curriculum planners, administrators and the classroom teacher.

Though light and fundamental in its approach, *Television in Your Classroom* solidly brings home all points presented by graphically emphasizing five basic elements of effective instructional television utilization:

... the unique importance of study guides

... the proper adjustment and placement of the classroom television set

... the role of positive teacher attitude

... the significance of effective follow-up activities

... the distinct usefulness of evaluation and feed-back by the classroom teacher.

This color film strip is accompanied by a twelve-minute audio narration tape (recorded at 3¾ inches per second). All material contained in the presentation has been cleared for television use.

produced by illahee group of the puget sound instructional television association in washington state

tv in the classroom (uf-114)

28 minutes black and white r/$5.00 s/$68.50

This kinescope is directed primarily to teachers to explain the unique functions of instructional television.

Mr. George Fischbeck, the on-camera commentator, illustrates, for example, how close-ups can enlarge images so that all students can get a good view of experiments; how, with specialized equipment, certain experiments can be used on television that could not be performed in the average classroom; how "supers" can clarify spelling of words and understanding of concepts; how the intimacy of television gives eye contact not possible in the traditional classroom; how visuals can be used to advantage; and many other examples.

The television teacher emphasizes the value of preparation for the telecast—preparation of the teacher through study based on the course teacher's guides, and preparation of the students in order that they will have proper orientation and vocabulary background to benefit from the television lesson—and of follow-up after the telecast to reinforce the concepts presented by the television teacher. He also stresses the "team" relationship between classroom teacher and studio teacher.

This is not the traditional lecture type of presentation. Mr. Fischbeck challenges the teacher to an introspection of present teaching practices—whether with or without television—and brings to them a desire to utilize the newer media in a more effective manner. Although this program is directly related to a general science series, the principles presented have equal applicability to other subject matter areas.

produced by knme-tv in albuquerque, new mexico

television techniques for teachers (uf-116)

24 minutes *color* *r/$15.00 s/$148.50*

What happens when a teacher suddenly finds himself with a television set in his classroom and is faced with the problems of scheduling, review of programs, ordering materials and working the televised lessons into his daily lesson plans?

This film explores such a situation through the eyes and mind of Teacher Sam who, in a thoroughly open-minded manner, sets himself to the task of educating himself in the opportunities and pitfalls of classroom television utilization.

Television Techniques for Teachers recognizes difficulties associated with the introduction of instructional television into classrooms and attempts to provide some practical answers that might be implemented in any classroom anywhere in the country. And . . . although the presentation is highly informative, it is not pendantic in its manner. The approach is light and entertaining.

Television Techniques for Teachers will undoubtedly have a broad yet special appeal to many educational groups—administrators, principals, old and new teachers, professors of education—and could be effectively used to show lay people some of the problems encountered by teachers as they first use television in their classrooms.

On this film only the sale price of $148.50 includes reel, can and case . . . and television rights for the film's presentation. The $15 rental fee does not include television rights.

The central on-camera character is portrayed by Sam Snyder, curriculum coordinator for the San Diego (Calif.) Area ITV Authority, producers of the film.

Television Techniques for Teachers is also available with a Spanish-language sound track.

produced by the san diego (calif.) area instructional television authority

the studio teacher (uf-115)

47 minutes *black and white* *r/$5.00 s/$68.50*

This two-part kinescope explains in simple, non-technical language the equipment and operations that are employed in the production of an instructional television lesson.

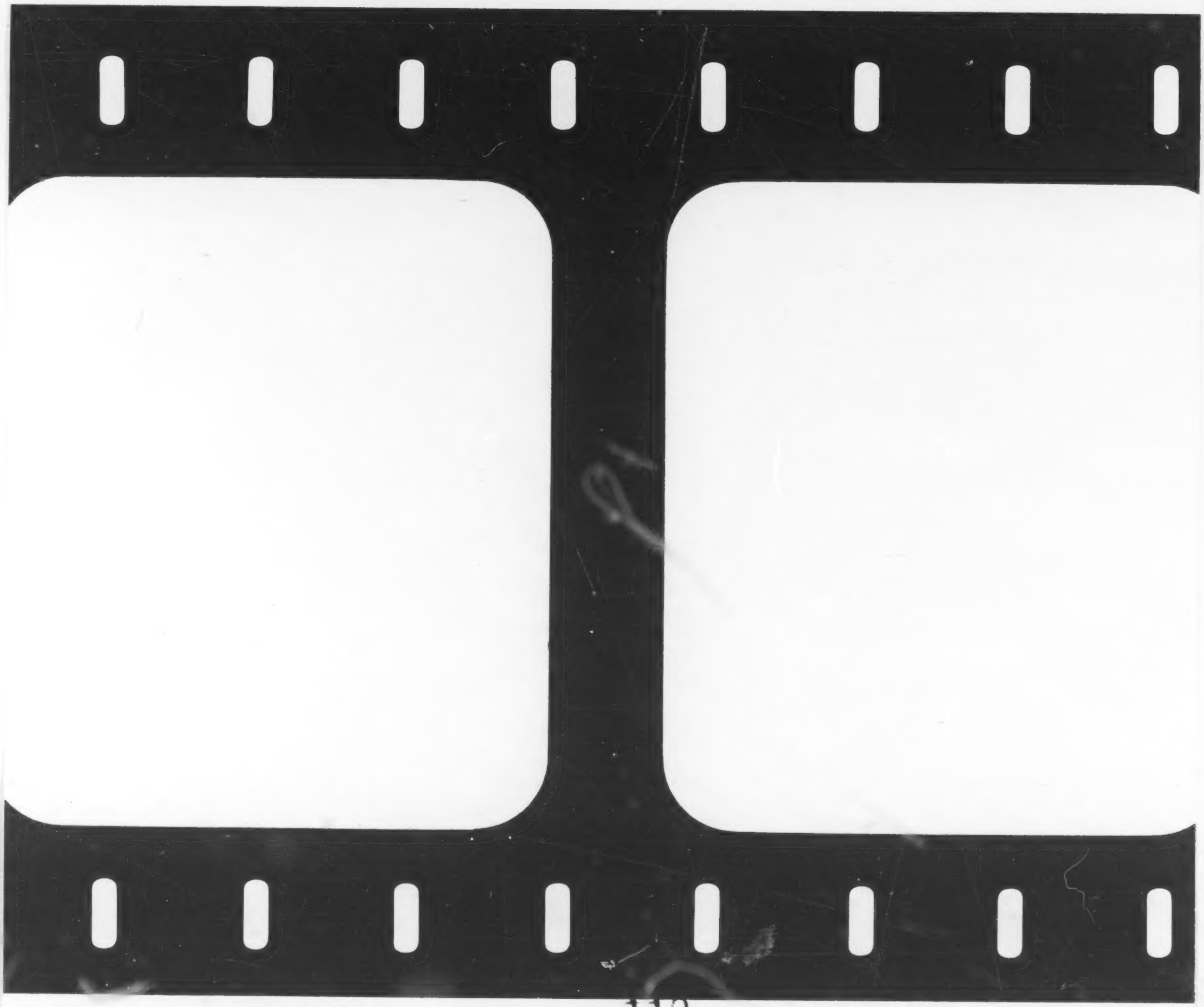
The host, Mr. Hazen Schumacher, associate director of TV at the University of Michigan, describes the functions of such items as microphones, lights, cameras; describes the duties of various studio personnel; and explains some successful techniques for the use of various visual aids that are available to the studio teacher. Teaching techniques employing the chalkboard and its variations, pictures and slides, motion picture film, models, "real things", and various graphics are described and illustrated.

This two-part film, each reel runs approximately 23 minutes, has strong application in the training of new "on-camera" teachers or of informing classroom teachers of the preparation and processes necessary to produce a televised lesson.

The Studio Teacher could also be used to help orient groups that are preparing a new series, or to help the general public understand operations in televised teaching. In fact, the program may be used in any situation where you desire to give a quick background of the activities involved prior to and during a televised lesson.

Both the rental price of $5.00 and the sale price of $68.50 include unlimited telecast rights.

produced under the sponsorship of the ford foundation



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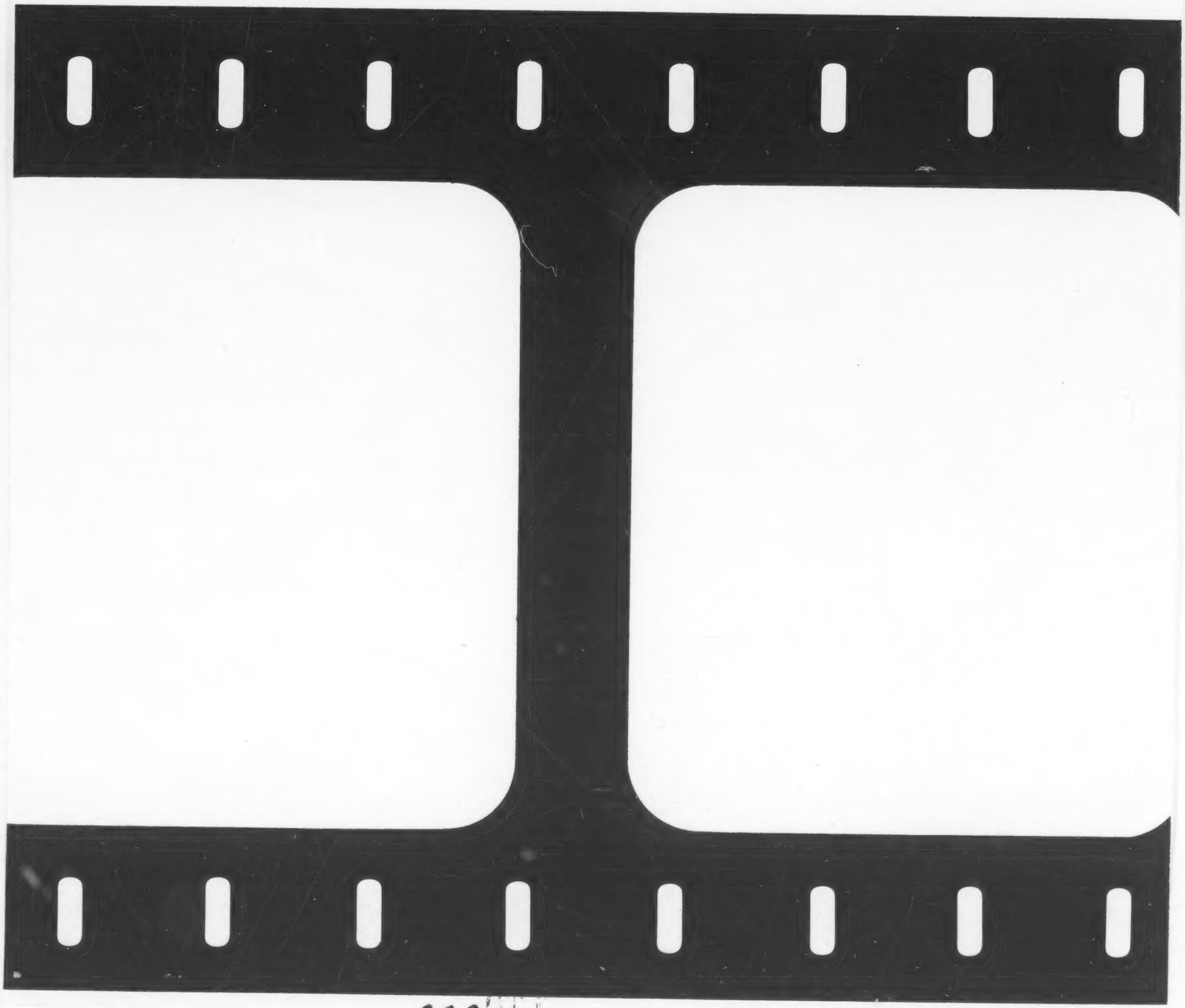

previewing conditions

The Film and Special Products Division of the Great Plains National ITV Library has established a standard previewing policy on all films listed in this 1972 catalog. Only the films designated with a previewing symbol **[P]** are available for free preview.

There are several reasons for this policy. First, since most of the films from Great Plains National are part of a series, previewers can evaluate the basic format and production quality of the series by viewing only one or two films. Secondly, a teacher's guide accompanies each set of preview prints which outlines in detail the content of each of the programs.

In the case of the single titles available from this office, printed information is available on all films which will indicate if the film content is applicable to your particular situation. If you wish to view the film, it may be rented for a nominal fee and in most cases the rental fee may be deducted from the sale price of the film upon purchase.

Please note, then, when you are selecting preview films only the films designated by the symbol **[P]** are available for free preview.

replacement footage

Replacement footage for 16mm sound films distributed by this office may be secured for a $10.00 service charge plus the actual laboratory cost for the footage supplied. This price applies to either black and white or color film. Great Plains National does not repair damaged film but will insert the replacement footage order.

rental conditions

On the following series and singles titles, the rental fee on a film may be applied to the purchase price if the film is ordered within 180 days of the rental period. The rental price may be applied only to the purchase of the specific title rented not to any other film in the series.

Series titles:	*The Black Frontier* *CETO Television Training Films* *Heat* *Optics*
Singles titles:	*The Fourth Network* *Get the Picture* *Teacher Tele Tips* *Television Techniques for Teachers*

use period

The rental and previewing use period for all films in this catalog is a five-day (Monday-Friday) period. Please request two alternate dates on materials to be rented or previewed.

television rights

Only four films—*The Fourth Network, Television in Your Classroom, Television Techniques for Teachers* and *The Studio Teacher*—and one series, *The Black Frontier,* have television rights included in their purchase price. For information on securing television rights for the other films in the catalog, please contact the Film and Special Products Division at Great Plains National ITV Library.

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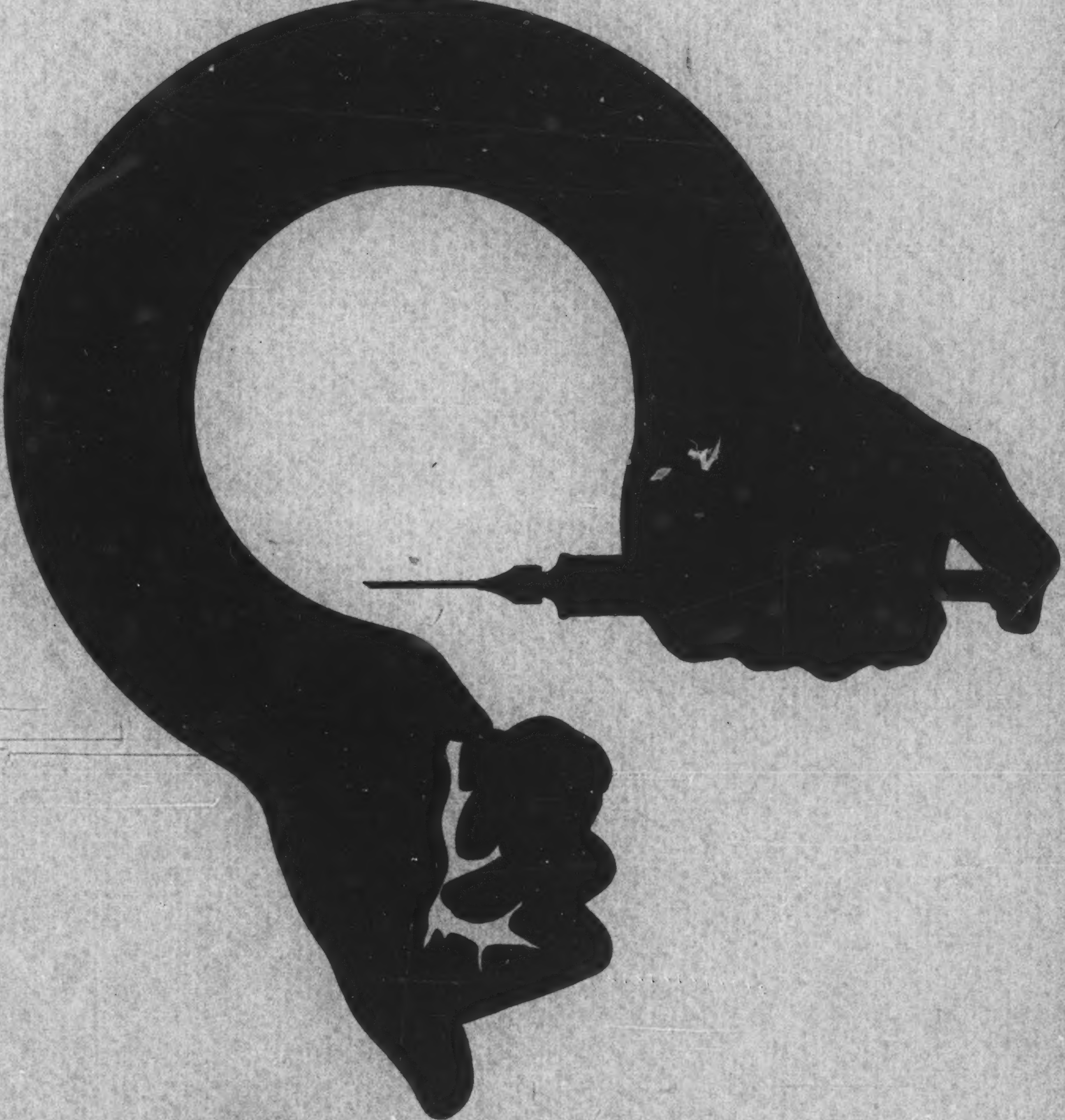

The TurnedOn Crisis

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